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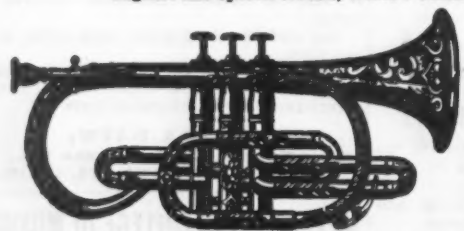
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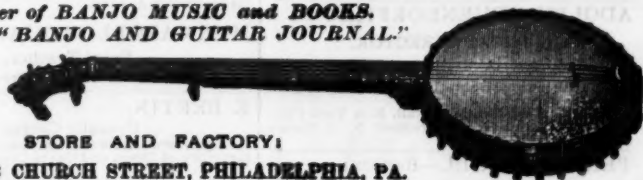
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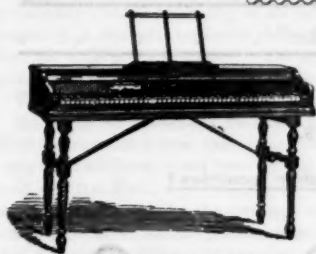
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Of course no human means can create characteristics, any more than a gardener can differentiate the rose from a chrysanthemum; but as an educator there is nothing equal to self study of the piano under the suggestion of an honest influence.

One must feel a sort of reverence for a pianist such as no singer, however good, can inspire.

There is something almost like martyrdom in the devotion to an instrument that takes so much and gives so little personally; in the following of an art that is like catching colors in a sunbeam and with them painting a picture before an indifferent spectator. For a piano audience must always be an indifferent one till made otherwise.

What an inattentive, indifferent thing a piano audience is! To begin with, there is no nerve appeal in piano flavor. The instrument is raw, thin, insipid and insincere intrinsically. In addition, it has been vulgarized, ridiculed, travestied, and made common and horrible by stupidity and cleverness combined. To the average ear it is the same old boarding-school, boarding-house pan, no matter how dignified the stage setting. It requires a connoisseur or a student to catch the soul-glimmer cast upon it by a real player. All that the general public gets is this reflection cast back from the connoisseur. Till this is acquired, Heaven help the poor pianist!

Then there is something in the very position of piano playing that is unstimulating to minds that need sight to aid mental operation. Personality is given wholly to the work in hand and away from the audience. An audience unconsciously resents the fact.

A slipshod slip of a girl with a trick in her throat, a perfectly empty head and heart, two years' preparation, a smart dressmaker, a sparkle stone on her right wrist and one on her left shoulder, a well adjusted footlight before a pink slipper, her face turned to the house, and a two-penny song in her hand, can capture and hold, not only the audience, but the musical audience, in a manner that a woman who has consecrated fifteen years of exile and hermitage to the study of the best piano compositions cannot do.

A man has a little better chance, because men are not show-off creatures, anyway (God bless them!) We are accustomed to seeing their backs in the pathways of duty. Still he is at a disadvantage that his vocal cord brother is not. These are not mere words. You can see the facts any time in Carnegie or Chickering halls.

A woman with a voice like a polished wooden poker and sentiment to match is singing a mess of words that even waiting for a train in a depot you could not bring yourself to read. Fifty persons pass into the hall, and very few people turn their heads. Let the door but creak during the performance of a pianist, anything short of a crowned head, and see the white shirt fronts and feather boas twist and turn! Listening has been mechanical and the slightest whiff has been sufficient to break the thread.

Of course a great part of that song popularity is a sort of proxy politeness. Almost every woman in the hall chirps more or less, and out of respect to them the escorts force attention to much that they do not admire. "Ah yes, that's the song you sing, Maud." "Your upper tones are just like hers, Marie." "I would rather hear one of your songs, Kate," &c.

But it is all different from the peculiar bent of the mind necessary to penetrate the soul of a tone-picture on a piano. And the work of creating it is too serious, too grave, too difficult a task to be popular with the average feminine mind.

Piano interpretation, including of course its technic, necessitates a greater amount of dead, dry, hard work that never shows than any other science on earth, except perhaps chemistry. And the worst of it is that points of profoundest difficulty, costing four and five years for accomplishment, are whisked past the sight in four or five seconds at the concert performance, when the keenest ear can scarcely seize them. Really the only way to be able to do

the player justice would be to go over the same ground one's self, or to have listened to the five years of practice. Then too, in regard to a woman player. Until a woman can play like a man she is treated as a musical puppet, no matter how solid her art motives may be. And the instant she does play like a man she loses a large part of that peculiar charm for both sexes which is the reward of her being exclusively feminine. Not that she loses the qualities, necessarily, but that she forfeits the privilege of profiting through them.

Besides, the best music is seldom dramatic—that is, continuously dramatic. The very best compositions are subject to apparent holes and vacancies, more or less necessary, but by no means inspiring. To musicians even more or less effort of will is necessary to keep the attention through a classic sonata of three, four or five stories, depending on the bearing of the whole and on the symmetry of their construction for intelligent apprehension. Masterly, indeed, the composer and powerful the player who can compel this attention without the effort of the listener!

People will not allow an unidentified player to play these long novels. And until he has played them how can he become identified? A woman without a big personal reputation dare not attempt the task. And where is she going to get her big reputation? People do not become inspired by conquered difficulties, by restrained powers, by conscience in study, or even by symmetry of form.

They become inspired by being inspired either by a brilliant dramatic or sensuous appeal, or by being convinced that it is the right time for them to appear to be so. Merit, undiluted, unadulterated worth on the piano never did it on the face of the earth and never will. And piano art is an art of merit more than any other attempted by finite power.

Without going into the circular whirlpool of school of interpretation, where one says the other butchers, the other says one butchers, and neither has anything more than occult vision or habit to support their arguments, there are the matters of pedal sense, hand formation, muscle obedience, memory, sight reading, sense of absolute pitch, nerve power to control the shifting paralysis of excitation—think what it means to be a pianist! It requires the courage born of colossal instinct, of an incontestable conviction to attempt the task of achieving. It requires gifts of divine origin to succeed in the attempt. Few there be that find it. Little wonder that so few women are found in the course!

In speaking of her own work Mme. Berthe Marx-Goldschmidt says that the most difficult class of music to play is not the Liszt-Tausig firework, but the Haydn and Mozart poems. Musically speaking, nothing but force is required in the Wagner-Tausig Chénanchée; anyone who can do it does not mind it. The restraints imposed by a Mozart interpretation are exhausting to a degree.

To play Mozart means Mozart obsession for the time being. It means transferring the mind back into Mozart's time, becoming imbued with his spirit and thought, which means first of all a detailed knowledge of his life. It means transforming the piano into a spinnet, making the imagination play the part of time and manufacture. Scores of faults and weaknesses may be hidden in a rhapsodie. A single flaw in a Haydn interpretation is like a missing tooth in front of a mouth; a disfiguring space is made impossible to conceal. The points are so manifold, the shading so fine, the equality must be so unbroken, the escape from falsehood is so impossible, that one scarcely dare breathe through fear of altering the touch, hastening the tempo or making false accents. This restraint, this fear, this conscience is what wears, and not mechanical difficulty.

The most trying part of the pianists' profession is the struggle between sensational effect and true artistic values, the former being the lever by which success is raised, the latter being the musician's religion. Added to this struggle with self is the sight of others gaining ground through the false methods—something that must always be painful to the human side of the artist. It requires great moral courage to be a noble pianist.

As to the accusation that women cannot manage the pedals, Mme. Goldschmidt says with as much sweetness as conviction "many men cannot."

The knowledge of pedal effect and ability to exercise it is altogether a question of temperament or gift, like sight reading or sense of absolute pitch, and that permeates playing as does conception itself. One who has to cultivate pedal is never sure in the moments of oblivion that come to all true interpreters what is being done with the feet. Better a pedal never touched than a medley of chords. Women usually press the pedal instinctively to supplement the weakness they feel, and many men do the same. Others do it to cover faults, which in case of nervousness or excitement occur through disabled fingers—a sort of cache-misère, as it were. One must be able to separate the functions of foot and mind muscle in piano playing, or there is in it so much failure.

Touch is also temperament. It is to the fingers what quality is to the voice. It cannot be created. A disagreeable touch may be modified by practice, thought, development of conception, but—although there are many well

trained singers there are few soul-stirring ones, and the same with finger impression on the piano. The pianist, too, must have a dramatic element. There is an element of dramaticism in the simplest composition. Interpretation is always impersonation, on the piano as elsewhere. Simplicity never means flabbiness or negligence. It means a concentration of force. This element, besides being used in playing, must also be exercised in selection. One can play a perfectly classic program that has not in it a ray of appeal or a reflection of response, and one can make selections from the highest standards that appeal to the benefit of music, the players and the audience.

Imagine the immense stock of musical literature that one must have in hand in order to select therefrom. To find three good sonatas one must know all the best. When, as in the Goldschmidt case for example, everything is memorized as learned, think what a library in the head! Memory, however, with this remarkable musician is a gift, pure and simple. It is no effort whatever for her to memorize the most difficult compositions. Conception prints the notes as it goes along. It has been so from childhood. And she has the two memories—of learning and of keeping. Without any apparent effort she can recall pieces learned in childhood, and there is no nervous fear of forgetting. This is how it is possible for her to play the classic libraries that she has, in the three most severe musical centres of the world, Berlin, Vienna and Paris, and win the sincere respect of their musicians. In a sense she does not need the sympathy we have bestowed upon her in thinking of the colossal repertoire, and in another sense it is more marvelous.

One would imagine that she would be obliged to spend all the time between the concerts in refreshing and making sure the memory. Except a few mechanical exercises to keep the fingers in trim she does not touch the piano between the concerts. She selects her repertoire in summer, and that ends it. The exertion of playing the programs is all that strength will allow anyway. The rest of the time goes in repose.

What a blessing this faculty for a pianist! For of all the damning practices in music is that of gluing the eyes to printed pages, and then trying to persuade onlookers that one is stirred and moved by what is in them. It is not in human nature to believe it, let alone to be stirred and moved in turn.

Saint-Saëns' *Brunhilda* is finished! Rocking on the bosom of the Indian Ocean even was penned to his friend and collaborator, M. Louis Gallet, of Paris, the laconic dispatch: "Travail fini!"

The drollest feature of this man's genius is the way in which he travels the earth over in search of a place to sit down. Heat, solitude and quiet he must have, and the distances, expenses, discomforts and voyages that have to be gone through with to these ends would be amusing if they were not of such serious import to art.

Since leaving Paris, last October I believe, with the *Brunhilda* germ in his pocket, he has been in Spain, Egypt, Spain again, Algeria, Palmas, Ceylon and China. The retouches of the fifth scene were made in passing the Lipari Isles, "Stromboli fumant," Messina, Aetna, "un peu trop voile malheureusement, mais très beau tout de même." Another "partie" was made "en plein désert, au bord d'un lac salé, dans l'azur inaltérable de l'eau et du ciel, c'est le séjour du calme idéal!"

Another word-kodak places him near the Gulf of Siam "au milieu des singes et des cocotiers, au parfums de l'ylang-ylang" growing about one's feet instead of being alcoholized in bottles, with yellow servants to order, a medicine man to guard over his precious health, and steamboats to float him from isle to isle. After a period of languorous enjoyment he writes:

"Le gout du travail m'est revenu: nous sommes sauvés!"

Extracts from his charming letters en route published this week in *Le Ménestrel* indicate a soul much more than that of musician only. The natures, arts and philosophies of the whole earth are laid under contribution to his appreciative sensibility. Nothing seems to escape the senses, all five of which are alert in painting pictures upon the imagination. But the wonder of all is that a man whose genius is expression in tones should also be able to make such delicious harmonies in sentences.

M. Raoul Pugno's *Pour le Drapeau* is a pronounced success. That is good. It is seldom that so rare a pianist is allowed to be a successful composer. M. Pugno's policy of action is not to attempt things that will not succeed. Still nothing is so deceptive as composition, and the wonder is that he does not get caught. Meantime he is adding golden laurels to his pianist's crown by his performances at Colonne, Lamoureux, Marsick and other standard concerts, where he is never tame.

The noble Cycle Berlioz is closed.

Speaking of Amy Robsart at Monte Carlo, Paul Montigny says:

"The triumph is above all for M. de Lara, who has solved the musical problem that is troubling so many heads to-day. He has shown us that the love of melody does still maintain its empire in our hearts—nay, that we hunger for it. Melody is the sovereign mistress of our

sensations. That it is which betrays the true lyric gift and the genial inspiration. It is the heat and the light that come from above. For many a day Science has ruled in music, but when God appears in the form of melody she must bow her head.

"I do not know whether this idea applies in the Amy Robsart case, but I do know that it is the gospel of music, and we will yet see it fulfilled. The old melodies grew too limited for man's increased development. Harmony came and swept it off its feet to plant the foundation for the new melody—colossal, powerful, perpetual. Wait till the queen is reinstated on her great new throne! Then we will hear music—and not till then."

A beautiful program was given this week at the home of the celebrated singer Mme. Krauss. Schubert, Grieg, Lalo, Godard, Thomé, Lefebvre, Boito and Leoncavallo, had for interpreters the best in the city. The distinguished hostess received an ovation on her rendering of Stances de Mme. Ferrari, accompanied by the author; Grieg's Guten Morgen; Le Roi des Aulnes of Schubert, and Ici, Tous les Lilas Meurent by Lefebvre.

In the audience were Mme. René Berge, daughter of the President of the Republic; Marquise de St. Paul, Vicomtesse de Grandval, Comtesse Muiszech, Baronne Piérard, Comtesse Soltyk, Mmes. Lemaire, Munkacsy and Desgenetals, Gen. Baron Rébillot, Colonel Stoffel and Comte Arthur de Gabric.

Mlle. Durozier, Mme. Renée Richard d'Ouzeville, Mme. la Princesse de Polignac, Mme. Desgenetals, Mme. Edmond Fuchs are among Parisian hostesses who, themselves musicians of exceptional worth, have this week had excellent musical programs performed at their homes. Scarlatti, Bach, Händel, Schumann, Schubert, Hahn, Massenet, Rameau, Saint-Saëns and Lalo were performed. Scarcely any sort of social entertainment in Paris is given without the preface of a musical program, generally of standard quality, by professional artists, and listened to with the profound attention of people who are not only music lovers but polite.

Miss Della Rogers, of Denver, Col., well known in Paris, pupil of De la Grange, made a decided success in Milan this week in Mascagni's *Ratcliffe* in the principal rôle, which had been sung by Mme. Vidal. At the close the composer led her before the curtain six times.

The Chanteurs de St. Gervais, with M. Alexandre Guilmant, are giving, as last year, a series of concerts devoted to the works of the ancient classic masters. Three new cantatas by J. S. Bach are on the program. *Canciones Sacre*, of H. Schütz, the précurseur of Bach, are also given. The concerts are under the patronage of Mme. la Princesse de Polignac. The deepest interest is manifested. We can scarcely realize at present the immense value to music of this class of work, or our debt of gratitude to M. Guilmant and M. Bordes for their persistent and heroic efforts, which are now being crowned with success.

In the last issue of *La Tribune*, a monthly bulletin of the work of the Schola Cantorum, published in its interest, are the following profound topics:

Etude grégorienne.....	R. P. Dom Pothier
Notes sur l'Histoire du Motet (suite en fin).....	Michel Brenet
L'Age d'or de la musique espagnole.....	Felipe Pedrell
L'exécution pratique de la musique païstrinienne.....	Ch. Bordes
Musique et chant grégorien (suite).....	R. P. L'houmeau
Mois musical.....	G. de Boisjolin
Bibliographie.....	P. Cressant
Correspondance.....	
Encartage, Salut en musique païstrinienne.....	
Josequin de Prés, Nanini, Clémens non Papa, Vittoria et C. Andréas.	

Conseils d'exécution.....Ch. Bordes

The colossal Ninth Symphony, with chorus, the Freischütz overture, Tannhäuser fragments, The Meistersingers are some of the late valuable features of the Lamoureux concerts. It was remarked at a recent Sunday concert that there was not one single French composer on the program! Not only that, but this man of conviction threatens to give The Meistersingers all by himself later on. The earth moves just the same!

By the way, I notice that the tempo of the Freischütz overture as played by M. Lamoureux was so much faster than that taken by M. d'Harcourt in his salle the week previous that the character of the writing was completely changed. How is that? I supposed that tempo was the one knowledge of a composition about which there could be no dispute. I thought that it was always marked as the time, key, &c.

In honor of the carnival season, born to-day, the Concert Society of the Jardin d'Acclimation formed its last program wholly of carnival subjects—a bright idea of M. Pister. There were the Thomas Carnaval de Venise; Carnaval Antique, Gounod; Carnaval Chinois, Godard; Carnaval à Paris, Svendsen; Carnaval Romaine, Berlioz; Carnaval Fantastique, Berlioz; carnivals by Massenet, Laurens and Guirand.

FANNIE EDGAR THOMAS.

Mayence.—At the Stadttheater of Mayence, thanks to the efforts of Kapellmeister Steinbach, Richard Wagner's *Tristan* and *Isolde* found a worthy first representation. Holdack sang the part of *Tristan* and Fräulein Henny Borchers, from the Darmstadt Court Opera House, had much applause as *Isolde*.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, February 21, 1896.
PADEREWSKI IN DRESDEN AND LEIPSIK.

AN interruption of the routine work connected with so active a musical season as that of Berlin at the present time would have proved acceptable and enjoyable, even if it had not been that star of the first magnitude, Ignace Jean Paderewski, which drew me from the Prussian to the Saxonian capital.

As it was I was simply delighted, not only at the prospect of a momentary change, but also and primarily so at the idea of once more hearing the one whom I consider the greatest and most sympathetic of all pianists of our day, but also of hearing him in the two works, which, in my humble opinion, are best adapted for the display of his finest and most poetic qualities, viz., the Schumann concerto and his own Polish fantasy. This latter work, which I heard from him at last year's Aix-la-Chapelle music festival for the first time, I then designated as a combination of Chopin and Liszt characteristics in composition, to which was joined an originality in flavoring, especially in the orchestral coloring and thematic treatment which I cannot describe otherwise than as Paderewskian.

When four weeks after my writing I read my judgment in *THE MUSICAL COURIER* in cold type my statement seemed so extravagant to me that I am open to confess my critic's conscience began to smite me, and I argued with myself quite seriously whether I had not perhaps after all allowed myself to be carried away beyond the mark through my own enthusiasm over the exquisite performance of an exquisite work which at first hearing I might possibly have overestimated.

Now, however, after having through the kindness of Messrs. Bote & Bock, the Berlin publishers of the Polish fantasy, been enabled to study the score in print, after having heard one more orchestral rehearsal in private and two more in public, together with one more concert performance, I am not only sure and glad of what I then wrote, but I am even prepared to own up to an undervaluation from a technical view point in not having laid sufficient stress in my first criticism upon the marvelous contrapuntal and polyphonic workmanship and musicianship displayed throughout this fantasy. In this regard the composer outshines both Chopin and Liszt, of whom the former was a purely homophonic genius and no orchestrator at all, while Liszt's efforts at polyphony were always belabored, and by no means always successful or even effective.

But I did not go to Dresden merely to give you a reiteration of my impressions of Paderewski's Polish fantasy, and therefore please let me start where I did start, viz., from the Anhalt station in Berlin. It was in the pleasant company of some American ladies, who like myself traveled over to Dresden to hear Paderewski play. Hugo Bock, the alert and amiable music publisher, also was on the train, and Manager Hermann Wolff, who was to be one of the party, but was prevented from going at the last moment by important business, joined the party later on at Leipzig. So did Mr. Von Holwede, the director of the Hamburg factory of Messrs. Steinway & Sons, together with his wife; Mr. William L. Hubbard, of Chicago; Mrs. Gustavus Arnold, of New York, or rather now of Berlin; Alvin Kranich, the New York pianist-composer; Fritz Spohr, a talented New York violinist; Mrs. and Miss Davidson, from New York, and Hutcheson, the Australian pianist, had come on from Weimar, together with Mr. Moor, the American consul at the latter place. Of course August Güssbacher, *THE MUSICAL COURIER*'s correspondent at Leipzig, was on hand with his talented wife, and Prof. Martin Krause, president of the Liszt Society, was surrounded by a bevy of about twenty or more of his American young lady pupils.

In Dresden the audience at the concert of the Royal Orchestra consisted at least more than one-half of American and English residents, and so great was the rush and crush for seats that, despite the spaciousness of the Dresden Royal Opera House, every seat of which, from pit to dome, and even in the space usually occupied by the orchestra, was taken. The demand could not be satisfied. It was concluded, therefore, to make the final rehearsal a public one for the first time in the history of these concerts. Of course the auditorium was crowded also on this occasion. Incidentally I want to mention that the King of Saxony was present from the first to the very last moment, and that he, who is a really musical potentate and

by no means a bad pianist himself, was so carried away that he sent Count Seebach, the intendant of the Royal Saxonian Opera, to Paderewski not only to express his delight and thanks, but also to invite the artist to play for him at a private court concert. Paderewski will follow this invitation on Friday next, when he will play at the royal castle; also incidentally I cannot omit to make mention of Paderewski's usual and quiet characteristic generosity in sending back to the Dresden Royal Orchestra, for the benefit of whose widows' and orphans' fund these concerts are given, the check for a large sum of four figures which they had forwarded to him with a letter of thanks for his unrivaled services.

The outward tokens of success with the public were the same and culminated in the same bursts of frantic applause that you all have frequently witnessed in the United States, and I don't need therefore to describe them. It is only necessary to mention that after the Schumann concerto the artist was called out half a dozen times, and after his own Polish fantasy, which, curiously enough, by a funny mistake of the translator of the French title, figured on the program as a Fantasy Polonaise, he was recalled more than a dozen times, playing first for an encore the tenth Liszt rhapsody, and after the public would still not leave the opera house he added the pretty F major song without words, by Mendelssohn, which you have heard him sing on the piano also in New York. On the whole he played the Schumann concerto throughout in the most sympathetic and poetic, and his own work in the most glowing, enthusiastic and brilliant style. But as you have had my opinion on the performance of just these two compositions in my Netherrenish festival report, I prefer for your and my own sake, instead of being forced to repeat myself, to give you a translation of the criticism which the eminent Leipzig critic F. R. Pfau, who had come over to Dresden on purpose to attend this concert, wrote in the *Leipziger Tageblatt* of Sunday, the 17th inst.:

Through a telegram of the undersigned in to-day's morning edition, the readers of the *Leipziger Tageblatt* have already been informed of the colossal success which the renowned pianist Paderewski achieved at last night's symphony concert of the Royal Orchestra. In Leipzig everybody who takes an interest in these things may wish to know whether the artistic exploits of yesterday evening were on a par with the enormous outward tokens of honor which were showered upon the foreign artist. The question demands for an answer "yes," and a "yes" which allows of no *arrière pensée*, a complete and a sincere "yes." Paderewski is indeed the great, highly important artist—not only pianist, but "real artist" in the most beautiful and noble sense of the word—as which he has been celebrated from the very first in France, England and the United States; as which in Germany, however, he has so far been known almost entirely by hearsay. Not a particle of American humbug which some few pessimists may have scented in all this heretofore!

To compare him with other favorite and renowned pianistic lights, such as perhaps d'Albert or Rosenthal, in order to bring him nearer to public understanding of his mastership, is impossible. Paderewski is Paderewski, and indeed he is exclusively Paderewski, one of those real individualities, an artist of so striking originality that one could not place a single one of our contemporaneous artists by the side of him, let alone above him. He combines a stupendous technic which makes child's play of the most daring problems and a perfect academical polish with a greatness of conception, a depth of feeling and a fire of temperament which in the beginning are astounding and nonplussing and which wind up by carrying one away delighted and enchanted. Paderewski seems to really live through that which he expresses by means of the keys. His playing does not for one moment create the impression of something studied, but—and this may perhaps characterize it most naturally—that of the improvisation of a genius.

Who heard of him the Schumann concerto will not so soon forget the impression he thereby creates. It is curious how he, a Pole living in France, has been able to identify himself with this arch-German music, and how he is able to render it in a manner which is simply beyond all praise. Only so eminently musical a nature as Paderewski's is capable of such a thing. He played all the tender portions with such indescribable refinement and with so much poetry that one imagined to witness in one's mind's eye the resurrection of the entire fairy tale gloriousness of German romanticism; while on the other hand the great climaxes of the first movement were brought out with an irresistible, one might almost say Southern, fire and verve. Many things he took even, to our idea at least, a trifle too fast, without, however, in the slightest interfering thereby with the clearness and plasticity of the entire structure. On the contrary, the, in themselves not over sharply marked contrasts in the Schumann work were thus brought out in better and more effective relief.

His own Polish fantasy, played in second place, is an interesting composition, consisting of four interwoven movements, which seem to reflect a picture of the character of the Polish nation, at times proud and noble in its rebelliousness, then again wildly and passionately storming, and frequently sombrely walling over past renown and national greatness. The *Claviersatz*, for which Liszt seems to have served as a model, is full of all imaginable deviltries of modern technic (Paderewski seems to have a predilection for *glissandi*). The likewise tremendously difficult orchestral accompaniment is instrumented in extremely piquant and effective style. The Royal Orchestra gave a masterpiece of reproduction of it under Schuch's electrifying direction. How Paderewski played this fantasy cannot be described; it must be heard. Touchingly sounded the plaintive andante; absolutely ravishing was the fierceness of the fast movements. The impression which this real magician exercised over his public was a fascinating one. It may rarely have been the case that such storms of applause roared through the proud Dresden Court Opera House.

So much for Mr. Pfau, whose judgment coincides with and absolutely corroborates my own as previously and quite frequently expressed. I want to add to it as far as the Dresden concert is concerned that the Royal Orchestra, one of the finest bodies of musicians in the entire world, contributed to the program of their own concert the Beethoven A major symphony, which was performed with precision and refinement under Hofrath Schuch's direction, and

Weber's Ruler of the Spirits overture, which, as well as the accompaniment to the Schumann concerto, was conducted in musicianly style by Court Conductor Hager.

I want to mention also, just as Mr. Pfau did, that the truest friend and assistant in the carrying out of his artistic intentions which Mr. Paderewski had at this concert was the superb and noble Steinway grand piano, the sonorous, rich and velvety tone quality of which proved the admiration of the connoisseurs, and caused considerable flattering comments about the great American firm whose instruments are gaining ground more and more in European concert life.

The concert at Leipsic on Tuesday, the 19th inst., took the shape of a piano recital, which was given by Paderewski through the Liszt Society and for the benefit of the fund for the proposed monument to Franz Liszt at Weimar, the place of his greatest, longest and most useful activity. Let me first state that the result, financially, surpassed all expectations, inasmuch as over 6,000 reichmarks were realized for this worthy purpose. It goes without saying that the large Albert Hall of the Crystal Palace of Leipsic must have held a big audience, otherwise such a sum could not have been taken in in Germany, even at the very high prices of admission, which were 10, 8 and 7.50 reichmarks.

The popular success was, if possible, even greater than the financial one, culminating as it did in the demand for six or seven encores, and at least thirty if not more recalls, which I got tired of counting, the passing up of a number of laurel wreaths and the most frantic outbursts of hurrahs and applause which I ever heard in my life and which could not be stopped or appeased until the exhausted artist was led away by his friends and the gas turned off. All this, mind you, in the old classic city of Leipsic, which is renowned for the stiffness and coldness of its audiences and which in reality is the Boston of Germany!

In wanting to speak of the artistic achievements at this recital after my previous Dresden report I am somewhat in the mood in which Schumann must have found himself when he wrote over the first movement of his G minor sonata "as fast as possible," and then a few lines further down he prescribes "still faster!" I am confronted by the same predicament which stares the pianist in the face who wants to carry out Schumann's instructions. And yet, as in that case, it is just possible, so it is in this; for after all the Dresden two works, big as they are, could not exhaust the pianistic possibilities and musical versatility of a Paderewski. It took a program which in its strong composition gives something like the outlines of almost the entire piano literature to show what he really can do.

Here is this fine and exhaustive program which was evidently chosen with a fitting appreciation of the place and occasion for which it was destined:

Chromatic Fantasia and Fugue.....	Bach
Sonata, op. 111, C minor.....	Beethoven
Sonata, op. 11, F sharp minor.....	Schumann
Nocturne, op. 37, No. 2, G major.....	
Mazurka, op. 24, No. 4, B flat minor.....	
Prelude, op. 38, No. 17, A flat.....	Chopin
Etude, op. 25, No. 3, F major.....	
Barcarolle, op. 30, No. 1, F minor.....	Rubinstein
Au bord d'une source.....	
Etude de Concert, No. 2, F minor.....	Liszt
Rhapsodie Hongroise, No. 10.....	

There were two things which astonished me more than anything else. In the first place the attitude of the Leipsic public, which grew more and more enthusiastic over the three heaviest numbers of the program, viz., the first three which with any but a highly cultured public would elicit hardly more than a respectful tribute of applause be they never so finely performed. Not so in Leipsic, where the attention never flagged for a moment and where after this really ponderous first half of the program, the applause grew so enthusiastic and the demand for an encore so imperative that after the most difficult and lengthiest of all three of Schumann's sonatas, the one in F sharp minor, with its rhythmically harrowing last movement, Paderewski was forced to grant his first encore, which consisted of Schumann's Nachtstück in F major.

The Schumann sonata he performed with the most loving and lovable treatment throughout, and the beautiful A major aria he just literally coaxed from the Steinway grand. But what astonished me more—and this was the second point I intended to mention—was the breadth, the power and nobility with which he interpreted both Bach and Beethoven. It has been said that these classic writers are not in his style. Well, I believe that with a truly musical nature such as Paderewski's nothing is not his style. If he does not interpret as you are accustomed to hear it, that is no fault of his, and you should then, instead of acting the part of Beckmesser, take the advice of the ideal critic, Hans Sachs, and try to find out young Walter's rules. I can only say with the master critic:

Dem Vogel der heut sang
Dem war der Schnabel hold gewachsen,
Macht' er den Meistern bang,
Gar wohl gefiel er doch Hans Sachsen!

With the smaller pieces of the second half of the program Paderewski carried away his Leipsic audience just as he has done so many, many American, English and French

audiences. Still, more of an enthusiasm or anything approaching it I have not witnessed in the United States. After the Chopin group, which were for me the gems of interpretation, the A flat waltz, by the same composer, was added as a second encore, and after the Liszt numbers, which were marvels of finish and technical skill as well as bravura, the enthusiasm knew no bounds, and recall followed after recall until the following four encores had gradually been granted: Rubenstein's Valse Caprice, the Chopin-Liszt Chant Polonais in G minor, the B major Krakowiak by Paderewski himself, and the Chopin C sharp minor waltz. Vociferous calls for the famous Minuet the composer-pianist left unnoticed, and his admirers unwillingly quitted the house only after the electric lights had been shut off. A bigger success I never witnessed, and it was, moreover, a thoroughly and honestly gained one.

These two concerts at Dresden and Leipsic were the occasion for the first reappearance of Paderewski in Germany after his great and phenomenal triumphs in other parts of the world, with the sole exception of his appearance at the Netherlandish music festival last spring. One should have imagined that these enormous successes would have induced him to continue his tournée through Germany; such, however, will not be the case. Mr. Paderewski will withdraw from public gaze for the next few weeks or longer—in fact, until he has entirely finished the orchestration of his grand opera, upon which he is now busy and which work is completely done in sketch. It is still undecided where the first production will take place, but the choice wavers now only between Budapest, where the première would take place under Nikisch's baton, or Dresden, where Schuch would bring out the novelty. The chances are that it will be first given at the latter place in October next, as Count Seebach, the new Royal Opera House intendant of Saxony, is holding out great inducements to the composer.

The following letter just received by Paderewski from M. Lamoureux will prove interesting reading to Mrs. Fanny Bloomfield-Zeisler:

PARIS, le 14 Février, 1895.
MON CHER M. PADEREWSKI—Excusez moi de n'avoir pas répondu immédiatement à votre lettre; j'ai eu autour de moi des malades et des morts.
Je vous remercie de votre acceptation et je suis heureux de vous dire que Mme. Bloomfield-Zeisler sera très-bien accueillie par moi et que je lui ferai avec plaisir une place dans un de mes programmes.
Veuillez me dire où je puis vous voir pour que nous nous entendions sur les dates et sur toute chose. C'est bien entendu, n'est-ce pas pour votre fontaine?
A la hâte mille amitiés,
C. LAMOUREUX.

In sum and substance this letter offers an engagement to Mrs. Bloomfield, whom Mr. Paderewski had recommended to Lamoureux to play at one of his famous Paris concerts. It is too bad that our great American pianist was forced through illness to return to the United States in the midst of her European triumphs.

The following extract from a letter from K. K., the old sage from Farmington, Conn., to me, I give you in the original, fearing that it may lose something of its flavor in an attempt at translation. I recommend it, however, as the writer himself also does, to the special attention of the "Raconteur."

Sie über Neu-Yorker musikalische Affairen zu benachrichtigen hiesse Kohlen nach New Castle tragen. DER MUSICAL COURIER weiss Alles am Besten. Ihr Blatt hat sich erstaunlich verbessert und ist jetzt wohl die hervorragendste Musik-Zeitung in allen Landen. Ihr Standpunkt ist durchaus unabhängig, sowohl rückwärts als vorwärts schauend, und mit gleicher Liebe eine Mozart'sche G moll Symphonie, wie eine letzt-erschienene Brahms'sche Composition befürwortend.

Ich lese mit Interesse Liszt's Briefe (La Mara) und beklage den Mangel an Concentration und seinen unseligen "Canthariden" Einfluss auf Frauen—die ihn aus einem alten Sünder zu einem frühen Devoten gemacht hat. Seine spätere congruistische Impotenz hängt wohl von einer mehr physischen ab. Ich glaube an den Schiller'schen Vers (Jugendgedichte):

"Wer keine Kinder zeugen kann
Der kann auch nicht mehr lieben."

Respective Componiren Daher keine Frauen-Erfolge. Wagner erhielt sich die Fähigkeit bis zum "Parsifal." Andere produziren noch, aber es sind Homunculus. Auch an jüngeren liesse sich die Probe stellen:

"Das Ewig-Weibliche
Zieht sie herab."

Darüber könnte der Raconteur eine spezielle Studie schreiben.
Einstweilen mit Gruss, Ihr ergebener, K. K.

I feel highly flattered and honored to have received from the widow of the late Rudolf Ibach, the great Barmen piano manufacturer, a fine bronze medal struck in memory of the great event of the centennial anniversary of the firm's existence. The medal shows in bold relief and artistic execution on one side the head of Rudolf Ibach, and on the reverse the reproduction of the prize crowned picture which was painted in celebration of the occasion.

Miss Nettie Thareb, a young lady from Chicago, who at present is a member of the Hanover Court Opera personnel, is greatly praised in the press of that city for her

recent appearance as Gretel in Humperdinck's fairy tale opera.

Arthur Nikisch seems to have carried it over his adversaries in Budapest, for he received general encomium for the fine production of Hänsel and Gretel, to the rehearsal of which he would not admit the critics of the Hungarian capital. The work itself also comes in for a good share of praise, curiously enough mostly in the Hungarian and not in the German papers of that city.

The Berlin Philharmonic Orchestra will shortly take a trip to Vienna. Manager Hermann Wolff is thus carrying out one of the favorite ideas of the late Hans von Bülow. On the road to Vienna they will give one concert at Prague.

Our new concertmaster Carl Halir has just been nominated professor by the King of Prussia. The Royal Orchestra and the High School for Music ought to feel proud.

Ries & Erler here have just published two new songs by Engelbert Humperdinck, the Hänsel and Gretel composer. They are called Sunday Rest and The Little Bouquet, and were first sung by Mrs. Herzog, to whom they are dedicated.

I had a call from Miss Caroline P. Maben, of Minneapolis, Minn., who is going to study for three years at the Klindworth-Scharwenka Conservatory here. She will take both piano and composition lessons from Prof. Philipp Scharwenka.

The Royal Opera House will produce early in March the newly studied version of Rienzi, and as the next novelty now Bernhard Becker's opera Trauenlob, which has already been given with success at Dresden, is announced. This will be followed by Kienzel's Evangelimann. Well, we shall see what we shall see.

I think I shall run down next Monday to Hamburg for the third representation of Bruno Oscar Klein's opera Kenilworth, about the success of the première of which I wrote to you in a former letter.

O. F.
During Mr. Floersheim's absence from Berlin THE MUSICAL COURIER office was in charge of Mr. Arthur M. Abell. He adds the following to Mr. Floersheim's letter:

During Mr. Floersheim's absence there were ten concerts, of which four were unusually interesting, viz., the symphony concert of the Royal Orchestra; the eighth Strauss Philharmonic concert; an evening of song by Mrs. Nicklass-Kempner and a concert by the Parisian pianist, Marie Roger-Miclos, whose program was made up of French novelties, with the exception of one number. But I will proceed chronologically.

Thursday evening my attention was divided between two song recitals, by Selma Nicklass-Kempner at Bechstein Hall, and Lulu Heynssen at the Singkademie. I attended the latter concert first. Miss Heynssen has a mezzo soprano voice of considerable power, and of pleasing quality in the middle register. Her high notes are not agreeable, however, sounding forced and unnatural, and her technic is by no means perfect. She sang two very old and rather pleasing numbers, an aria by Caldara (1678-1763) and an arietta by Jamelli (1714-1774), also several standard Lieder and some new, not particularly interesting songs. She was assisted by Heinrich Kiefer, cellist, about whom I have written in Violin Echoes. He played Popper's suite "Im Walde" for cello and piano, "Auf dem See," by Godard, and Paganini's Moto Perpetuo. He is no doubt the only living cellist who plays this difficult Paganini composition as it was originally written for violin. As a work of art it has little value, but it is ever effective when well performed; with it Kiefer aroused considerable enthusiasm, but did not grant an encore. In the Popper suite his best number was the well-known Elfentanz. Kiefer's characteristics are a large tone and a prodigious technic.

At Bechstein Hall I arrived in time to hear about one-third of a program of twenty Lieder. A large, enthusiastic audience was present and Mrs. Nicklass-Kempner celebrated a genuine triumph. With her it is not the voice which one so admires, for it has seen its best days; it is the superior art that charms and astonishes. She knows how to sing and how to interpret songs of all kinds, varying from the most tragic to the merriest. Her program afforded her opportunity to display her versatility, the first half containing songs by Schubert, Franz, Schumann and Brahms, while the other half was devoted to less known and partly to new works by Count von Hochberg, O. Goldschmidt, Felix Arons, Ad. Schimon, J. B. Weckerlin and A. Mascheroni.

Friday brought a piano recital by d'Albert and the seventh symphony concert, which latter proved to be one of the most interesting concerts I ever attended. Here is the program:
Eroica Symphony.....Beethoven
Faust Overture.....Wagner
Siegfried Idyll.....Wagner
Vorspiel to Parsifal and end of the third act.

The Royal Orchestra always plays remarkably well

under Weingartner, but on this occasion it quite outdid itself. It seemed as if new blood had been infused into the members. Such a grand and heroic performance of this symphony I never heard before. The fugato of the funeral march was rendered with extraordinary clearness and precision, and the finale with fire and enthusiasm such as are rarely seen in an orchestra. The Siegfried Idyll was, on the other hand, played with soothing, mystical tenderness, quite in contrast to the symphony. The Vorspiel to Parsifal was also a musikalische Grossthat, long to be remembered. I had never heard it so well performed, not even at Bayreuth. Heard there for the first time, it is, of course, more vivid; the associations, the darkened auditorium, the awe-inspiring silence and the hidden orchestra all add greatly to the impressiveness. But the Bayreuth orchestra did not play, when I heard it, as the Royal Orchestra did on Friday. There is virtuoso blood in Weingartner's veins; he handles the orchestra as a great virtuoso does his instrument.

Saturday evening Mrs. Marie Roger-Miclos, of Paris, gave a concert at the Singakademie, assisted by the Philharmonic Orchestra. Her program was as follows:

Concerto No. 2, for piano and orchestra.....Saint-Saëns
Piano solos—
Adagio from the Second Sonata.....Godard
Pastorale Variée (old style).....Pierne
Valse appassionata.....Pfeiffer
Piano Concerto, with orchestra.....Pierne
Piano solos—
Improvisation.....Massenet
Bourée Fantastique.....Chabrier
Pastorale from the symphony, Tasso.....Godard
Cavalier Fantastique.....
Africa Fantasia.....Saint-Saëns

This was a novel concert in every sense of the word. First of all the concert giver was strikingly novel in appearance; her playing was also in some respects novel. Of the ten numbers on the program nine were novelties to Berlin. But the greatest novelty of all was an entire evening of instrumental music by modern French composers in the German capital.

The first number, the Saint-Saëns G minor concerto, remained also first in importance, easily holding its own against the new works. Nevertheless, several of these nine new compositions are interesting. Pierne's Pastorale Variée is an effective short piece, with a delicious flavor of Bach and Scarlatti. This concerto was the most interesting of all the novelties, although it can hardly be called a great work. The scherzo is the most pleasing of the three movements; it had to be repeated. The other movements are partly symphonic, partly dramatic in character, and are unequal in merit. The Massenet, Chabrier and Pfeiffer short compositions are valueless. Godard's pastorale from the Tasso symphony is better, but his other number was dry; neither of these works adds anything to the glory of the late composer's name.

As to the pianist, her playing was characterized by enormous strength and powers of endurance, combined with complete self-assurance. Her appearance was most striking—dark complexioned, with eyes of jet and hair to match. She wore a plain dress of the same hue, which remarkable combination of black gave her a very melancholy aspect. She looked as if she had just stepped from the grave.

She played the Saint-Saëns concerto, excepting a few slight technical slips, exceedingly well, especially the andante and scherzo. Her best work was in this composition. In France she is apparently very popular, as several of the novelties, including the Saint-Saëns Africa fantasia, are dedicated to her. It is doubtful, however, whether she will ever become popular in Germany. The latter-day French pianists cannot take rank with the best of the younger representatives of the German school. The influence of Franz Liszt was too great and lasting for that.

Monday evening the eighth Strauss Philharmonic concert took place. The program contained one novelty, Tchaikowsky's suite No. 3 for orchestra; further the Haydn D major concerto for 'cello, Bülow's orchestra fantasia in the form of an overture, Nirwana, and the Beethoven C minor symphony. In this third suite Tchaikowsky made use of nearly every known modern orchestral effect. Of the four movements, élégie, valse mélancolique, chertzo and tema convariazioni, I liked the first and last best. The second movement is very weak, a mere nothing.

The Haydn concerto is a beautiful work, and was doubly effective, coming directly after this ultra-modern composition. It was played by Hugo Becker in his own incomparable manner. His chief characteristics are great purity of style, beautiful and noble tone, finished technic, energetic and at the same time elegant bowing. All in all, he is the most satisfactory 'cellist I ever heard. He has a Stradivarius instrument. Hugo had the right kind of a father in Jean Becker, the celebrated violinist.

The cadenzas of the concerto sounded too modern for Haydn. They are no doubt Becker's own inventions; they display his great virtuosity in double stopping admirably. In the midst of one of them the E string of one of the first violins broke with a loud snap, somewhat marring the effect. The fickleness of violin strings is proverbial; they

will snap at the most inopportune times. With great truth hath the poet said:

The most uncertain of all human things
Are women, riches, love and fiddle strings.

Hans von Bülow's compositions are seldom heard, for which let us be thankful. In the symphony the orchestra, which had played the other numbers sleepily, aroused itself from its lethargy and gave a spirited performance. Strauss is in his true element when conducting Beethoven and Wagner. He happily no longer indulges in the antics with which he used to distinguish himself at Weimar. He and Weingartner are two mighty men.

Last evening (Tuesday) Joseph Wieniawski appeared in a concert of his own at the Concert Haus, assisted by the orchestra of that institution. He played a number of standard piano works, his own concerto with orchestra, and conducted his Suite Romantique, thus appearing in a threefold capacity. The concerto was dry, but his Suite has many interesting features. As a composer of the romantic school he has talent, but he lacks the capacity for taking pains with details. As a performer he was disappointing. A biographer has written of him: "Nearly as great as a pianist as his brother was as a violinist." I never heard Henri, but I will venture the assertion that if Joseph were as great a pianist as the difference between the two artists was great, he would be a far better player than he is. It was nevertheless interesting to see and hear this man, if for no other reason than that he is the brother of one of the greatest violin geniuses the world has ever seen.

ARTHUR M. ABELL.

"The Break" Explained by Mme. D'Arona.

I WOULD like to make a few observations on the so-called "break" in the voice about which two articles have appeared recently in THE MUSICAL COURIER.

Exercises commencing upon the medium tones and going down to the chest "register" seems to be the generally accepted manner of blending these "breaks." It never occurred to the advocates of these "breaks" that if these weak tones can be sung one way without the break they can be sung every way. Breaks in the voice at certain intervals have no more right to be attributed to nature than any other vocal defect.

Were such breaks natural to the voice it would be an impossibility to make such tones strong and full, like the rest of the range; as for the "cause of the break," being claimed as a brilliant discovery, dated no farther back than twenty-nine years ago, would indicate that it was previously unknown to singers, and, consequently, great masters before that time did not exist.

Such is not the case. Faults peculiar to the voice, particularly to the so-called "break," have always been recognized; and only when the art of singing degenerated, and other branches were substituted to give more tangible facts about the origin of the voice (that could not be disputed, but did not teach a pupil to sing one perfect tone), did the prevailing experimenter base his discovery upon the faulty placement of otherwise superb natural voices, and lo, and behold, came upon this dreadful break. Many new pupils corroborated the impression that it was a natural phenomenon. Since not the learned, but the unlearned, seek the aid of a teacher, who is supposed to analyze each tone and equalize the vocal range instead of patching it over or mending it, the cause of the break and those weak notes in a voice ought to be explained to the public at large, as it would release both pupil and teacher of a great deal of unnecessary work.

By trying to make every tone in the voice equal in power, and not knowing how to do it, is the "cause of the break." All children sing, and when they have good voices parents and friends encourage them in it. In trying to do their very best to deserve praise the little ones force their tones where they find them weak, which becomes more evident as they grow older. All young people, if ever told they have good voices, do the same shouting and forcing up of the stronger qualities, and when old enough to take singing lessons the range is limited or "breaks" in the voice are evident. If the teacher does not know the "cause," he will of course attribute it to nature and try to prove it by the laryngoscope and the different writers (who have too frequently examined results, rather than the "cause"). These results are the "breaks" in the voice, and are caused by improper placement of preceding tones down to the very first note. These are the tones to be taken in hand, not the feeble ones, which are but the outcome of abuse of other tones.

Children and young people who have never been flattered into the belief that they have good voices never try to "show off," if I may be permitted to use a slang phrase; they sing quietly and easily, simply for their own amusement, or unconsciously, because they feel well or happy, and if their voices are recognized as worthy of cultivation, "breaks" will never be discovered, although the voice may not be correctly placed. There are also some fortunate young people who have pretty nearly placed their

voices right themselves, intuitively, though they are rare. Many teachers mistake a full, rich voice throughout the range for a well-placed voice. When "breaks" are not perceptible they should be just as zealously guarded against as remedied, by properly adjusting the voice note by note; if this is not done, the constant strain of singing will wear the unbalanced spots thin, and after a time others besides the teacher will detect vocal tricks as the mantle to cover up defects. To make a physiological discovery of magnitude out of the ignorant usage of the voice, calling a fault a phenomenon, but proves that the science of singing (not anatomy) is little understood.

The old Italians commenced to guide children's voices in the right channels in their earliest years. Catalani, Perini, &c., studied the necessary principles of correct singing when in their fifth year, and the extraordinary richness and volume of their voices is a matter of history. You cannot stop a child from singing any more than you can stop a bird, and it would not be so necessary to put his voice into straight paths were it not for the injudicious attention he creates from flattering parents and friends; but it's an excellent thing to do, however, and all children who show vocal ability should be put under the careful supervision of competent teachers to remove later obstacles to correct tone production. They should be taught to breathe correctly, to locate each tone in their range with its proper timbre, so that every time they opened their little mouths they would not only be strengthening each tone, but also their lungs, respiratory muscles and throat, making them strong, healthy men and women.

This is not all, for I firmly believe that if the voice is taken in time it can be regulated and classified at will, since the exercised muscles would naturally grow in strength with the child's growth. A boy should not sing for twelve or fifteen months during puberty; a girl, however, needs but six months' rest, and oftentimes less, as a girl's voice changes so very little in comparison, and great care at this time of her life is not obligatory. Children, however, should never be allowed to sing in large choruses at school or anywhere else, for if it is injurious to the matured voice, what must it be to the tender voice of childhood!

Neither should children be forced to read in school at the top of their lungs. The habit of giving a bad mark to the child who does not shout his reading lesson should be officially stopped, and extreme quiet during lesson hours in a school room insisted upon.

The "break" makes ugly weaknesses in the voice that takes money and time to eradicate when very pronounced, and should be thoroughly understood by mothers and guardians of children, for whom this article is mainly written. A voice in its crude state is always faulty and sometimes has a good deal to unlearn, but unlearning is learning and there is no excuse, and in fact no voice is properly produced, which shows any indication of the "break."

Modern or Natural Vocal Method.

THE decadence of vocal art, or, better said, of singing, is more and more noticeable as the new musical school progresses; and this in spite of the fact that it came to simplify the execution of the vocal part by eliminating from it the intricate mechanism of roulades and gorgheggi that constituted the principal merit of the virtuosi of the eighteenth century.

Notwithstanding this simplification it may be seen that the nearer lyric drama approaches the truth the less singing fulfils in a satisfactory manner the task confided to it. The cause of this anomaly is none other than the traditional empiricism in vocal teaching, which is not only insufficient to satisfy the exigencies of the lyric stage, but it has prevented singing from becoming a true art, in spite of the efforts of three centuries. However, to-day, more than before, method is spoken of, and principally the ancient Italian method (perhaps only because Italy was the cradle of singing); but the truth is, as I have already said on previous occasions there has never existed a true method according to the real signification of the word. The more one seeks, going back to primitive times, the more one is convinced of this truth; for even during the eighteenth century, called the golden age of singing, the sciences which gave us the exact knowledge of the vocal mechanism were so backward that the most absurd doctrines on the production of the singing voice were preconized by singers, masters of singing and physiologists, and it is evident that when one does not know the phonic constitution nor the mechanism of an instrument, it is impossible to make a method which can be used for that instrument.

It is true that some ancient masters, by intuition, observation or personal experience, knew, as some moderns know, certain principles of the production of the singing voice, but this incomplete knowledge, equally applied to all subjects and in all cases without exception, not only cannot constitute a true method, but it produces disastrous results in the great majority of cases.

The advancement of the sciences, principally of anatomy, acoustics and physiology, aided by the discovery of the laryngoscope, permitted later the unveiling of what were called secrets of the voice; and the secrets of the voice and

the laws of the natural mechanism of its production have to-day ceased to be secrets.

The knowledge of these laws and the absolute lack of a method for vocal education have inspired me with the idea of compiling and arranging them so as to apply them, forming a universal code of teaching, which, to distinguish it from empiric methods, I have called the modern or natural method; modern because it is composed of principles entirely new and unknown to singers and professors of singing, and natural because these principles are applied in conformity with the processes employed by nature for the production of the singing voice, which has not been done until now.

I have invented nothing, admitted nothing which is not clearly demonstrated by practice and in accordance with the laws of nature and the phonic constitution of the vocal instrument, common to all beings of the human race; consequently I can affirm that the modern or natural method is a true method for universal application and for positive results in practice. The constant experiments during a quarter of a century with nearly two thousand subjects have fully demonstrated this, without having failed in a single case.

Owing to the impossibility of here giving a detailed explanation of the processes necessary for the natural production of the singing voice according to each individual (for this explanation would form a large volume and will be the object of another publication), I will merely say that the principles which constitute the education of the voice, being the fundamental basis of the art of singing according to the modern or natural method, may be reduced to seven—viz:

First—Position of the vocal instrument under conditions proper for the natural production of the singing voice.

Second—Correct production of simple sound.

Third—Formation or development of the registers of the voice.

Fourth—Transformation of simple sound into five vowel sounds fundamental of all languages, or the formation of the singing vowel, that differs from the speaking vowel according to the height, intensity and timbre.

Fifth—Divers formations of each vowel according to the pitch or the register in which one is singing.

This brings us to inarticulated singing, or singing with vowels (vocalizes).

Sixth—Formation of consonants without interfering with the vowel sound which follows or precedes.

Seventh—Union of consonants and vowels, or the production of articulated sounds in each register.

All this ends in articulated singing, or singing with words, which constitutes the summary in the practical application of the preceding principles, and consequently the purpose of the education of the voice. EMILIO BELARI.

Herr Harder in English.

"JA, hier können Sie mich jeden Tag finden, den ganzen Tag, von Morgens acht bis halb eins Nachts. Kommen Sie zu mir um zu plaudern."

"Sprechen Sie englisch?"

"Oh, Ja! Ich spreche gut englisch."

"Then we will converse in the tongue of the country that we are in."

Herr Karl Harder led the way through a maze of stage scenery, properties and betighted young women, and in the northwest end of the Metropolitan Opera House he unlocked a door and entered his office. The crowd of ballet girls, chorus singers and principals were waiting for the hour that would land them into the throes of a Tannhäuser rehearsal. Until the hands of Stage Manager Harder's watch should indicate that hour he was free to talk.

"It is not generally known," Herr Harder began, "that I was launched into life as a bookseller. But such is the truth. Born in Berlin, I followed my business vocation until twenty-one, when I made my début as an actor. I played comedy rôles and traveled over Germany. Gradually I began to pick up the duties of taking an active part

in stage management and finally gave up acting for that branch of the histrionic profession."

"You were at Bayreuth?"

"Yes, oh, yes; in 1887, one year, under Frau Cosima Wagner. We produced Tristan and Parsifal. I then went to Hamburg, under engagement with Pollini, where I remained until 1890. From 1891 to 1894 I filled the office of stage manager with Sir Augustus Harris at Covent Garden and Drury Lane Theatre. During all of these years I had to do with Wagner opera in German and was in London when Mr. Damosch sent for me to come over in the place of poor Baumann."

"And what about Frau 'Cosi'?"

"A most clever but very eccentric woman; exceedingly so."

"You have worked with Frau Rosa Sucher in the old country?"

"Yes, at Bayreuth. She is considered the best *Isolde* in Germany."

"You spoke the other day of having personally known Liszt."

"Yes, he came to Bayreuth when I was there. He told me that Frau Sucher was the best *Isolde* that he had ever heard. She was the last person that he ever did hear sing. He attended a performance of Tristan and went to his hotel. He was taken ill very suddenly after having retired, and in two days he was dead."

"His was a charming personality?"

"Beautiful! Such a gentleman! kind and sympathetic. Ach! what eyes he had! To look into them was to love the man. I loved him very much."

"You were with Herr Alvary in London?"

"Yes, he made a great success there. Another artist who is a favorite in England is Fräulein Brems. Somebody has said that she is a low-salaried artist. That is a mistake. Her terms are so high that Pollini could not afford to pay what she demanded. She has an excellent artistic reputation in Germany, and occupies a fine position in London."

"What was it that you said the other day about M. Jean de Reské?"

"He told me that he would sing *Tristan* in London the coming season. Sir Augustus Harris assured me the same. No doubt Nordica will sing *Elsa* there. Oh, yes; I expect to return to Sir Augustus for the German opera season."

Fifth Philharmonic Concert.

MR. ANTON SEIDL, the conductor of the Philharmonic Society, being still confined to his house by illness, the fifth public rehearsal and concert, on Friday afternoon and Saturday evening, were conducted by Mr. Frank Van der Stucken. This was the program:

Suite No. 5, G major, op. 55.....Tchaikowsky
Elegie, Andante molto cantabile.
Valse Mélancolique, Allegro moderato.
Scherzo, Molto vivace.
Tema con Variazioni, Finale.
Concerto for violin, D major, op. 61.....Beethoven
(Cadenzas by M. Ysaie.)
Allegro ma non troppo.
Larghetto, Rondo.

M. Eugene Ysaie.

Vorspiel to Die Meistersinger.....Wagner

The conductor was in peculiar sympathy with the suite, which was played in delicate and brilliant style. It was played here under the composer's baton in May, 1891. It is scored for string orchestra, harp, three flutes, two oboes, English horn, two clarinets, two fagottes, four horns, two trumpets, three trombones, tuba, with military drums, cymbals and triangle, &c. Tchaikowsky's wonderful color sense and skill as a variationist find full scope in this distinguished and ingenious work. The Elegie begins with strings in G, the theme pastoral and sweet. A second theme—a *Zwischensatz*—in E flat for three flutes, enters gracefully, and later the fagotte, with a viola accompaniment figure, has a doleful little theme. These make up the thematic material of the movement. They are most charmingly interwoven and treated with the skill and grace of this composer. Then follows a Valse Mélancolique in E

minor, which might serve as a companion piece to the lugubrious valse in the fifth symphony.

It is very Slavic, very interesting, and contains some curious modulations—one quite in the key of Chopin. It opens with fagotte and clarinet, with a ground bass of 'cello. The flutes labor playing pp., a tender little figure in the trio. The scherzo, molto vivace, fairly chirps and twitters in the strings, with ejaculatory phrases in the woodwind. It has a tarantelle flavor, which is frequently interrupted by cross rhythms. In the Mittelsatz occurs a very characteristic Tchaikowskian effect. Staccato chords for trumpets and trombones, with drums and cymbals, suggest a passage from the composer's Hamlet, the march-like rhythm where Fortinbras might be supposed to enter. It is really the trio of the scherzo, which throughout is dainty and elf-like.

The theme with variations is a great favorite in our concert rooms. It displays the fertile and seemingly exhaustless ingenuity of Tchaikowsky, who ranks with Brahms as a master in the art of making variations, while his greater skill in instrumentation and also greater geniality make his examples of the usually ungrateful form very valuable. The theme returns to the tonic again and is an andante in 2-4 time of simple folk tune character. Built on four notes, it makes a graceful upward inflection in sixteenth notes, and a little loop brings the da capo. The twelve variations which follow are delightful. Space forbids a detailed mention. But the fifth, beginning with viola, clarinet, violin and flutes; the ninth, the tenth for violin solo played by Mr. Arnold, a lively theme with pizzicato accompaniment; the eleventh for string orchestra, and the finale, a polacca full of brilliancy, fire and bursts of color, make the movement an unusually captivating one.

Mr. Van der Stucken read it with all due attention to detail, and piquancy and charm invested every movement. A very lovely effect is produced in the schluss of the first movement by the English horn repeating a pretty phrase which is heard just after the proclamation of the first theme. The woodwind of the society covered itself with glory throughout the suite.

The prelude to Die Meistersinger was played with great freedom and elasticity. But it was taken at too rapid a tempi for its musical health. Contrasts were in consequence lacking.

Eugene Ysaie played in a wonderful fashion, and a fashion peculiarly his own, Beethoven's great work. The allegro had not the nobility, the breadth and grandeur we expected. It was more subtle and feminine than broad and masculine, but the slow movement and the rondo were beautifully played. There was great repose, a finished mechanism and earnest musical feeling. It is the best violin playing that the Belgian has favored us with so far. He was frantically recalled at the afternoon concert, and at length was persuaded to give a superb version of the Chaconne of Bach. His own cadenzas were in fairly good taste, ingenious, but a trifle too modern and ornamental for the severe outline of the concerto. We prefer the classic profile of Beethoven undecorated. Besides, cadenzas are a relic of the dark ages of music.

Mr. Van Der Stucken conducted the accompaniment sympathetically and throughout demonstrated his unfailing skill and eclectic musical culture.

At the sixth and last concert of the season, April 6, this will be the musical scheme:

Overture, King Lear, op. 4.....Berlioz
Concerto for Piano, No. 1, B flat minor, op. 23.....Tchaikowsky
Miss Adele Aus der Ohe.
Theme and Variations from quartet in D minor, op. posthumus (Death and the Maiden).....Schubert
String Orchestra.
Symphony No. 5, C minor, op. 67.....Beethoven

Mr. Seidl, whose health we are happy to state is rapidly mending, will doubtless conduct this concert.

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BROOKLYN

BROOKLYN, March 11, 1895.

REALLY, Brooklyn will be as dull as Philadelphia if this kind of thing keeps on. The week before was bad enough, but last week was a trifle worse. There was next to nothing of public consequence in music here. And our hopes for this week are somewhat dashed likewise, because Mr. Seidl is still in bed, and the concert he was to have conducted at the Academy of Music has been again postponed until the date of the last concert in the Seidl Society series. That, of course, means that he is to give another one later.

Whether he will be able to bring Ysaye here, as the original intention was, I am unable at this writing to say. The continued illness of the popular idol has made a great flutter in the dove-cote of the Seidl Society. It was rumored that we would have Mr. Van der Stucken in place of him this evening, but while he might have made the event interesting, he would not have filled the place in the hearts of the customary assemblage that the Wagner conductor has so long occupied. Probably the hard times have had something to do with the curtailment of the society's plans for this season, because it was an open secret that the Seidlites were to have had lectures and minor concerts, and if I mistake not there was a project afoot to give Parsifal and one or two other things in real operatic form. Now that Wagner has proved to be a conspicuous success again it looks as if the ladies of the society had neglected an opportunity to make a few dollars. Are we never to see as well as to hear Parsifal, or is the regulation, so absurd to the Western mind, anent the restriction of that festival play to Bayreuth, to be forever enforced? The first man who breaks through that regulation disregards Frau Wagner, and, for the sake of art and a country that is second to none in the appreciation of the master's music, has fame and a fortune within his reach.

And I met a man last week who believes that another share of the same fame and a lump of the same fortune are waiting for the one who popularizes Wagner by killing some of his long speeches and tiding over a few of the dull moments that we might as well confess exist in the score of his Nibelungen series. He thinks these cuts should be made because we give Wagner at a sitting instead of at an afternoon and evening performance, and allowing for the usual operatic waits it seems to be impossible to close a performance of Die Götterdämmerung before midnight.

The choir singers are beginning the annual wonder. Are they to stay? are they to go? will there be a raise of wages? will that hateful choirmaster hold over for another term? is that perfectly lovely young rector coming from Rochester or Trenton—the one with the silky side whiskers? and are several other things to happen? But here is the choirmaster getting—shall I say it?—on his ear about his singers. Read his lament in a daily paper. There is a lament between every two lines. The emphasis on the not in the reference to the quartet expresses a heap.

The director of one of the most prominent and expensive choirs of Brooklyn (a resident and re-engaged) would like to direct the choir (NOT quartet) for another church also—one which desires, not Sunday concerts, but music as a feature of church work, a service of worship and a means of edification. Address organist and director, &c.

The Original Fisk Jubilee Singers have been posted about our streets for some days. They are giving concerts in the churches. Does your memory run back twenty-two or twenty-three years, when the Jubilee Singers were novelties? What crowds turned out to hear them! How the

papers raved over the sonority of the singing! And really it was good singing of a kind, but the wild twang that gave it a peculiar charm you may hear to-night in any Georgia village. I have heard it at night under the moss hung trees, with the tropic stars glittering through the branches and intoxicating odors of orange blossoms and water flowers filling the still air. At such a time it fitted its environment, did this Southern song. It was American. But, although I have not heard the Jubilers this time, I wonder if they are really the originals. Their pictures do not look it, and one would suppose that after a trip of several years around the world even their strong physiques would have become a trifle aged and battered. Some of them were no chickens when they began to sing. They must be almost Thanksgiving turkeys by this time.

Chevalier Arturo Marescalchi made another appearance at Wissner Hall on Saturday night. He was in trim and sang with his usual heartiness, humor and spirit. Good buffo singers are rare in these days, and if this artist were to devote his attention exclusively to that line of work he would be more famous than he is. The giver of the concert was Miss Magda Klarud.

Fanny J. Crosby, the blind hymn writer, was in Brooklyn a few days ago, and addressed a crowd in Pilgrim Chapel. She displayed more animation than blind people do usually in their talk and manner. Strictly musical people do not know much about Miss Crosby, I presume, but she has been writing hymns since she was nine years old, and I suppose for once that the Fifth Symphony is played in this country her version of Nearer My God to Thee is sung at least a hundred times.

Mr. Abram Ray Tyler, organist of the New York Avenue Methodist Church, has been giving another recital on the big and resounding organ of that temple, which, as you may remember, is one of the largest in the world. It was on Saturday afternoon at dinner time. Mr. Tyler's numbers were a prelude of his own to a fugue by H. M. Dunham, which was likewise played; a sonata by A. L. Pease; Schumann's Novelette in F; a pastoral by Jules Grison and a march from a suite by Lachner. The singing was by Miss Mona Downs, soprano, and Mr. Graham Reed, baritone. Their selections were from Handel, Wagner, Sullivan and Mendelssohn. Mr. Tyler has agreed to give a service of music from German composers on a Sunday evening this month, and his next recital, with a Lenten program—sober, I take it—will occur on April 13.

The Kneisel Quartet played at Association Hall on Monday afternoon and evening, and played smoothly and delightfully, as always. I wonder that rich people do not have a quartet like this in the house all the time. An orchestra is too important for some occasions, a piano is too frequent, a brass band is too expensive, but a string quartet or quintet is always worth hearing, always restful. The numbers were the B flat major quartet of Beethoven, an andante from the quartet in D by Tchaikowsky, and the D minor quartet of Schubert, which it has always seemed to me would sound beautifully and impressively if played by full string orchestra. I mentioned my notion to Mr. Nikisch once, and he rather fell in with it, but said he was too busy to do anything about it just then. Wonder if he has done anything about it since? It ought not to be an awfully difficult thing to supply ten or a dozen parts for each of the four divisions, instead of one, and the performance would at least be interesting. Besides these concerted pieces there was a solo by Mr. Kneisel—Sarasate's Spanish Dance, delivered with a beautiful touch and tone—and a couple of solos by Mr. Schroeder, a Bach Saraband and Popper's Vito. Then there was singing by Miss Gertrude Stein, contralto, whose strong, clear enunciation and intonation pleased everyone. An air from Bemberg's Death of Joan of Arc, two gushy but skillfully attuned songs by Mr. Van der Stucken, and Rubinstein's Since First I Met Thee were the vocal pieces. It is not often that the quartet gives so varied and important a concert. The next performance in the Institute course, of which this was a part, will be a piano lecture recital by Mr. Edward Baxter Perry, who will be assisted by Mr. Franz Wilczek, violinist; Mr. G. W. Fergusson, bari-

tone—or, as I see the program puts it, barytone—and Mr. Isadore Luckstone, accompanist. The Kneisel Quartet, however, is to be with us once more, on Saturday afternoon, when it will be at Wissner Hall and will play the Cherubini quartet in D major, the Beethoven quartet in E minor, and will likewise have a piece for Mrs. Julie Rivé King to play in concert with them. This will be the first appearance of Mrs. King in concert in this city in twelve years.

Mr. Shelley has been busy arranging hymns and things to be sung by something less or more than a hundred thousand children on their May walk, which continues to be one of the peculiar and pretty features of life in our town. I ought to say, however, that it is not the Mr. Shelley that you suppose it is, for it is not Harry Rowe, but Charles C.

A long row in military circles is over. It resulted in the choice of Mr. Walter A. Rogers, of the Seventh Regiment Band, to run the band of our Thirteenth Regiment. This is the band that the whilom Mr. Innes led, and that Mr. Conterno expected to lead when that large and belligerent director resigned his office. Mr. Rogers has often played here in concert and is a Brooklyn man. He seems to be willing to let the rest of the regiment have something to say, and it is hoped that peace has settled over the town, although what are soldiers for, if not to fight?

And speaking of bands, Victor Herbert had his here at the Columbia Theatre last evening and played popular music at popular prices. Next Sunday night Mr. Sousa will appear at the same house in an equally popular program, and it will have a distinct St. Patrick's Day flavor. Welt the flure, you far-downs!

The inauguration of the new organ at the Church of the Holy Rosary last week—a fine instrument—brought out Mmes. Salvotti, Butler, Helene O'Donnell, and C. V. Washburn, Messrs. H. Woram, William Courtney, Charles S. Phillips, J. J. Byrne, J. H. Haaren, G. Gough and Dr. E. W. Marshall, beside a chorus of a couple of score voices or so. Rev. M. J. Flynn acts as musical director, and the organist is Mr. Knabel.

The Williamsburg Sängerbund after living quietly—when not singing, of course—for forty-five years, without feeling the need of incorporation, has taken on new dignities and has got itself registered at Albany. Mr. Henry Fischer has been chosen president and Messrs. Henry Vossick and Louis Berton vice-presidents.

There was a concert in Avon Hall on Thursday night, when the Liberty Wheelmen had fun. Music rides on wheels are getting to be quite the thing, but there was no riding this time. There was music by Sanford's Orchestra, more by a trick pianist named James McLaughlin, more by the Tuxedo Banjo, Guitar and Mandolin Club and singing by Miss Alice Hodgdon, William Tway, Clarence Earl and D. A. Sammis.

On Wednesday night the Church Choral Society gave a concert at the Lee Avenue Congregational Church, when the feature of the evening's bill was Root's Song Tournament, one of those old fashioned cantatas that you once in a while hear of Sunday schools giving in Oshkosh and Kalamazoo—I wonder what there is about those towns that causes them to group together in the average mind, like atoms seeking their chemical affinities. The society numbered fifty or sixty singers, representing ten or a dozen of our local choirs, and the performance was technically a pleasing and commendable one; but some people like Mendelssohn and even Handel better than Root. The director was Mr. H. A. Lamson.

Another jolly smoker at the Musicians' Club brought out a large attendance a few nights ago, and there was music, vocal and instrumental, with beer and a little more beer and conversation and cigars.

This week Mr. Paur is with us for the last time this season. He has re-arranged his bill—taken off the rather diffuse Ocean Symphony and put on the fresher and more stirring Im Walde, with some other pieces that are popular and joyful. And is it true that Mr. Walter Damrosch thinks of bringing his German opera company here for three or four nights? I believe it would make a hit.

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MARCH 10 1895.

PROPHECY almost it seems to have been that I wrote on February 2 of Leopold Godowsky: "As an educator he is destined to aid in and continue that masterful career of our other great scholar, Charles Jarvis." Since that was penned Jarvis has passed away. Many of his pupils will in all probability continue their studies under Mr. Godowsky. At the fifth recital of Godowsky, at which he played the wonderful program I printed two weeks ago, there was a larger audience than at any previous recital.

And such interest in a recital I have not witnessed before outside of the magical séances of Paderewski. Mr. Kroeger, of the firm of Gildemeester & Kroeger, had come over from New York with a magnificent new piano for the great artist. It was my privilege to test it the same day, and its quality must have materially increased the inspiration of the artist, for Godowsky never played better.

Chaste and beautiful are the only words to describe the delivery of the Beethoven Sonata, op. 81. There was not a dry or uninteresting measure in all the Schumann Carnival, op. 9, to which in his later years good old Von Bülow could give such soporific influence. Paderewski and Godowsky play this masterpiece. Most of the others only recite at it. The great Polonaise Fantasia, op. 61, of Chopin, and that saturnine fourth scherzo, op. 54, were given with convincing power and elegance. What two wonder pieces are these! Where has the great Wagner, with all his accessories of drama and voices and instruments, risen beyond the heights, one great pianist with one little piano can scale in these two masterpieces? It may well be said that Wagner's music is the utterances of souls whose only power of articulate expression lies in sound. How much less is this possible in this fantasia and in that scherzo? Look at that noble scherzo—it is so many pages out of Parsifal; or can it be that Parsifal is a master sermon, with that scherzo for a text? Both works are musical theology. As Taine said of Ben Jonson, "He is the brother of Shakespeare;" so it can be said, almost utilizing the spirit of the Frenchman's whole paragraph, Chopin is the brother of Wagner. Godowsky's triumph consists in that during his playing these reflections are possible to the critic. But why continue through that program? I have spoken before. The Brahms variations and the stupendous and almost impossible Islamy of Balakireff were musical tight-rope walking. As a composer Mr. Godowsky showed up powerfully. The fairy tale, moto perpetuo and polonaise contain constant beauty, and the last named distinctly adds to the literature of the polonaise.

Sometimes I wonder why musicians are so slow to take up anything new in music or related to the development and exposition of their art. A clergyman, for instance, reads everything new in the discussion of his faith. He familiarizes himself with everything his many opponents may put forth in opposition to his particularly favorite variation of creed. A doctor of medicine keeps abreast of his profession. Discoveries really beneficial or alleged to be are grasped by him, and—God help us!—he tries them on us. A lawyer studies everything relating to the law, and

so on down the list of occupations. But it ends when you come to the average musician. He stopped when he left his teacher, no matter who that teacher may have been or what he knew, and goes through life and down to his grave freighted only with the tenets of yore. I am led to this in thinking of Busoni's Bach fugues. How many of the honest musicians of this world have looked at them since they were published a year or more ago? Only a few weeks ago, incredible as it may seem, one of the largest music stores in the world had had no call for them and their existence was unheard of. And yet this splendid scholar and pianist, Busoni, has made these tonal masterpieces of musical puzzlement as clear as daylight. He has done for them what Von Bülow did for Beethoven and for Tristan and Isolde for pianists. One cannot afford to neglect this work. Pity indeed would it be if Busoni were as much neglected as editor as he was as a player, for great is he in both branches.

Harry Coleman, the music publisher, of this city, died at his home, Twenty-ninth and Diamond streets, on Wednesday last of heart disease.

Mr. Coleman has been a sufferer for many years from the malady that caused his death. He was widely known as a publisher, and printed all of Sousa's compositions, giving special attention to band and orchestra music. He was very original in his ways, some going so far as to allege he was eccentric and whimsical, &c. Yet, with what peculiarities he may have possessed, he was one of the most modest of men. Recently, when Sousa was here with his band, he was presented with a handsome music stand by a friend, and this mention of the fact will be the first substantial information the bandmaster will have of the donor. It was a handsome bit of work and highly prized by Mr. Sousa. Mr. Coleman had just reached his fifty-second year. The funeral was quiet, in accordance with the request of the dead publisher.

It was my privilege last week to meet Robert Tempest at Stetson's. He asked me if I had heard his Chopin recital up in Germantown. The night I went up there was the night he was sick, and the recital was consequently postponed. When he did give it I was unable to be present. It was a great success. To my infinite delight Mr. Tempest wittily and good naturedly said: "Well, if you will listen I will give you a Chopin recital all to yourself right now," and for nearly two hours I heard as fine, strong, intelligent and impassioned playing as I have heard in many a day. Robert Tempest is a genius in his way, and it is a mighty good way. He has—will you let me say it?—temperament. He played me nearly all the études, the berceuse, the first and second scherzos and a dozen other compositions. He is being urged to come down into the city and let us hear him oftener. He will surprise very many persons who have by reason of his studiousness and modesty been deprived of the benefit of more public appearances by him.

To-night we will bid farewell to Mr. Paur and the Boston Symphony Orchestra for the year. They give their fifth and last concert of the present season. The Symphony Fantastique of Berlioz and Second Rhapsody of Liszt are among the pieces, and Mr. Alwin Schroeder, the cello player, will be the soloist.

While the Lenten season does away with the attendance upon larger forms of entertainment, it is pre-eminently the time when all our local societies in music put forth their strongest efforts both in behalf of their own organizations and for the benefit of all sorts of charities. On Tuesday evenings during Lent Mr. Joseph A. Michel, the composer, will conduct his anthem, Look on that Cross, at St. Mary's Church, with a largely increased choir. The Matinée Musical Club, at its next meeting on Wednesday, will devote its program to Grieg. Mrs. Monroe Smith will read his biography, and Miss Elizabeth Bundy, violinist, and Miss Hutchinson will play the sonata for piano and violin. Mrs. Constantin Sternberg will sing a number of songs, and the romance and variations for two pianos will be given by Miss

Hutchinson and Miss Snowden. Rossini's Stabat Mater will be sung in Musical Fund Hall on the 6th of April for the benefit of the building fund of the Alumnae Association of the Girls' High School. The work will be given in Latin with a chorus of seventy-five voices under the direction of Miss Emma McLoughlin, of the Cathedral choir. These are the soloists: Mrs. William Stoll, soprano; Miss Emma McLoughlin, contralto; Mr. J. N. Atkinson, tenor, and Mr. Emil Gastel, bass.

The performances of the Beethoven String Quartet this season have been a source of culture to many, and it will be a pleasure to listen to the next concert of the series on Friday evening. Mr. Stoll, Mr. Brill, Mr. Schmidt and Mr. Hennig have made the music of the classic masters particularly their own, and a program including the quartet, op. 18, No. 3, in D major, of Beethoven, and the quartet, op. 41, No. 2, in F major, by Schumann, cannot but be enjoyable. Accompanying these is a new quartet in B minor by Joseph Miroslav Weber, composed in 1892. As the original date of the last concert falls on Good Friday the evening will be changed to April 19. Mr. Stoll announces that the tickets for the remaining concerts of Mr. Jarvis' series will be accepted for admission at the remaining dates of the concerts of the Beethoven String Quartet. These dates are March 15 and April 19.

More than usual interest is attached to the monthly meeting of the Manuscript Music Society on March 30. This meeting will be held in the First New Jerusalem Church, Twenty-second and Chestnut streets. A program of organ and choral compositions is now being arranged by the special committee composed of Mr. Albert W. Borst, Mr. Thomas à Becket and Mr. Frank G. Cauffman.

The annual meeting of the Utopian Club was held on Monday evening. The report of the president, Mr. W. H. Sayen, showed a membership of 135. Mr. Owen D. Roberts submitted the annual report of the treasurer. A committee composed of S. A. Murray, Jr., Richard Zeckwer, Thomas à Becket and Henry Gordon Thunders was appointed to formulate suitable resolutions upon the death of Mr. Jarvis. The memorial adopted gave expression to the great regret experienced by the musical profession in the loss of this member, gifted with profound artistic and intellectual musical ability, and whose life was so faithfully devoted to that art of which he was so distinguished an exponent.

The competition for three prizes for original compositions arranged by the Utopian Club has called forth responses in the shape of bulky bundles of manuscripts from numerous competitors. These will be examined by a jury of qualified musicians as soon as possible. The names of the judges will be announced on the awarding of the prizes, and the prize compositions will then be performed as soon as practicable at the club hall. The first prize, the Sayen-Martindale prize of \$100, has been offered by William Sayen, president of the Utopia Club, and Thomas Martindale, of the board of directors, for the best vocal or instrumental composition in several movements for a number of performers, viz., opera, cantata, symphony, suite, piano, string or wind quartet, trio or duo. The second prize of \$50, for the best piano composition or set of compositions, and the third prize of \$25 for the best song or set of songs or concerted vocal composition, are offered by the club. At present the club has in preparation Chadwick's quintet for piano and string instruments.

The Matinée Club has arranged to have Walter Damrosch come over here and explain what he knows about Wagner at the New Century Club during the week beginning March 25. It is in the same week with the production of the three operas, Tristan and Isolde, Siegfried and Tannhäuser. The choice of these three was a mistake. There would have been far greater interest taken had Die Walküre, Siegfried and Götterdämmerung been announced in order. We are nothing if not logical in Philadelphia, and the jump

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backward from Siegfried to Tannhäuser is not to our liking, especially to such of us as are real worshipers at the shrine of the immortal master. At least Siegfried should have been followed with *Götterdämmerung*. The sale has now been open for two weeks and it is not, even at reduced prices, a good sale. They should advertise more extensively. The series of lectures, however, will help wonderfully.

Among the persons recently elected to membership in the Manuscript Music Society were Mr. John Bishop Hall, of Philadelphia, a well-known singer, and Mr. Horace Greeley Knowles, late consul to Bordeaux.

This is the program for next Thursday afternoon at the Academy of Fine Arts by the Germania Orchestra:

March, Alexander.....Weingartner
Overture, La Dame Blanche.....Boieldieu
Berceuse, string orchestra.....Simon
Tarantelle.....Liszt
Symphony No. 10, E flat major.....Haydn
Adagio.

Overture, King Lear.....Berlioz
Ballet music from the opera Faust, Nos. 1 and 2.....Gounod
Selection, The Knickerbockers.....R. de Koven
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Della Rogers.—At the first performance of Ratcliff, at Milan, Signora Vidal was unable to sing her part owing to an accident, and the young prima donna Della Rogers, with but six hours of preparation and without scenic rehearsals, filled the rôle to the great satisfaction of Mascagni. Her efforts were much applauded. As the young lady is an American her pluck is not surprising.

The Wagner Museum.—It just comes to our knowledge that the city of Eisenach has bought the Oesterlein Richard Wagner Museum. The city authorities have given the necessary space and promise to maintain the collection. Councillor Jos. Kürschner will undertake the position of librarian, without pay. Of the 90,000 marks demanded 75,000 marks have already been subscribed.

Vienna.—A posthumous opera in two acts by Bizet, Don Procopio, has been discovered in Vienna. The general meeting of the Gesellschaft der Musikfreunde, held in the Imperial City, voted for the admittance, as honorary members, of the musical directors and composers Willner, of Cologne; Reinecke, of Leipzig; Ambroise Thomas, of Paris; Gevaert, of Brussels; Dvorák, of New York, and Grieg, of Christiania; also the litterateurs Chrysander, of Hamburg, and Hanslick, of Vienna.

A New Opera House.—A new magnificent opera house, costing \$400,000, has been inaugurated at San Luis de Potosi in Mexico. It can accommodate 8,000 spectators. It is the purpose to devote the house mostly to operatic performances.

Swiss Festivals.—The festivals which are yearly given in various parts of Switzerland during the spring and summer months are beginning to shape themselves. So far announcements are made for the following: April 15, at Maiefeld, by the Graubünden singers; May 19, at Herzogenbusch, by the Upper Aargau singing societies; May 26, International Musical Festival for Brass and Harmony, at Olten; June 16, at Herzogenbuschsee, Upper Aargau Music Festival; June 30, at Rütli, by Zurich singers; July 7 and 8, at Arbon, the Thurgau Festival; July 7, at Waldenburg, by the Canton Basel societies; July 7, at Reiden, by Luzern singers, and July 14, at Wohlen, by Aargau societies.

Zurich.—At the fourth subscription concert of the Allgemeine Musikgesellschaft of Zurich the program included Saint-Saëns' piano concerto in G minor, Ossian overture, by Gade, E flat major symphony, by Mozart, and vocal numbers executed by Dorothea Schmidt, of Frankfurt. At the fifth concert the city was on tiptoe to hear the orchestra under its leader, Dr. Friedrich Hegar, who has been a factor in the musical advancement of Zurich for over two score and ten years, and who has now been re-engaged and determined to remain, although he had contemplated retirement. The program included: Haydn's Symphony in B flat major, Glinka's Kamarinskaia and Richard Strauss' Don Juan. Sarasate played the Mendelssohn concerto and fantasia from Carmen.



BOSTON, Mass., March 10, 1895.

PORTIONS of Rossini's *Stabat Mater* and Saint-Saëns' *Samson and Delilah* were sung by the Abbey, Schoeffel and Grau Company in Mechanics' Building last Sunday evening.

The numbers chosen from Rossini's work were the introductory chorus with quartet; the *Cujus Animam*, sung in an amiable, good natured manner by Mr. Mauguère; the *Quis est Homo*, sung indifferently by Nordica and Scalchi; the *Pro Peccatis*, nobly delivered by Plançon; the *Sancta Maria*, unbalanced and without color, and the *Inflamatus*. Nordica has not been in voice for the last week and she did not give the immortal air the breadth and the intensity demanded, but her high C roused the audience to a corresponding pitch of enthusiasm and the air was repeated. Mr. Bevigiani was the conductor.

Samson and Delilah was cut, and even then much of it seemed tedious. Mr. Mancinelli conducted. Mrs. Nordica, Mrs. Mantelli and Messrs. Tamagno, Plançon, Vanni, Rinaldini, de Vaschetti and Meyn were the singers. Mr. Meyn took the place of Campanari, who was sick, and he acquitted himself to the evident satisfaction of the audience. Tamagno sang exceedingly well. He showed appreciation of the text as well as of the music, he phrased with unusual care, and he was not unduly boisterous. Mantelli was heard to her advantage and Plançon was admirable as ever. Perhaps the most interesting feature of the performance was the conducting by Mancinelli, for it was the first time that we have heard in Boston an intelligent and skilful reading of the score. Saint-Saëns' work was this time conducted as an opera, not as a cantata written for a festival of parish choirs.

Lohengrin was the opera announced for Monday night, the 4th, but Jean de Reszké was sick—there was a report that he was threatened with pneumonia the night before—and Mantelli was not in condition, so our old friend The Huguenots was the opera. It was announced that Lucille Hill would sing the part of the *Queen*. She, too, was sick and in her place was the faithful Miss Bauermeister. Just before the overture Mr. Parry appeared on the stage and said that as Mrs. Scalchi was indisposed the part of *Urbano* would be taken by Miss Van Caunteren. There were curses in the audience and there was hissing. But the hearers quickly recovered their spirits and listened to *Raoul* and *Marcel* as though they were distinguished strangers. Poor Russitano! The newspapers spoke the next morning of his feeble action and constrained attitudes. At 7 o'clock Monday evening he was preparing for the ordeal by taking. I am told, doses of quinine and administrations of morphine. Doctors surrounded him. He suffered from intestinal emotion, or from a severe attack of "Cholera," as my friend Woolf remarked. Singers during an epidemic should wear explanatory placards stating name and precise physical condition.

Nordica was not in voice, and she showed traces of wear and tear. Let me here say that there was much impure intonation throughout the season, and as it was almost general I shall simply blame the cursed climate; for men and women whose intonation is as a rule impeccable sinned in this respect with the constitutionally quavering sons and daughters of song.

Unfortunately we did not have an opportunity of seeing Nordica as *Elsa*. I could not perceive any marked advance in histrionic ease or skill in her performance of *Valentine*.

Plançon and Edouard de Reszké were the most striking

figures in The Huguenots. I am aware that each addressed the audience, the first in the Benediction of the Poignards, the latter in the choral and Piff, Paff. I suppose this was all wrong, according to the theories of our German friends. They should have addressed the flower of the Roman Catholic nobility, or at least sung to the furniture. But why deal so seriously with an absurdity, for opera is an absurdity, whether it be made by Wagner, or Verdi, or Balfe or De Koven.

Oh, faithful Miss Bauermeister! What would managers do without you? In strict confidence, you would sing either *Raoul* or *Marcel*, would you not, at a pinch? I look over the memoirs of the gallant Colonel Mapleson. In 1878, Valeria could see nothing in the part of *Michaela* and she suggested that you should sing it. Did not the auctioneer in Frisco proclaim your praises and call you "Boormister"? In '86 you nearly died of pneumonia in Chicago. Did you not have the bronchitis the same year in San Francisco? Why do you not write your memoirs? Surely you have rich material.

And what an honest, painstaking, intelligent singer Miss Bauermeister is! Last Monday her pluck was fully appreciated by the audience and she was applauded loudly.

As for the Huguenots, if the fourth act were not there, one might well exclaim, "What shall we do with this bauble? Take it away!"

Don Giovanni was the opera the 5th, and Nordica, Eames, de Lussan, Maurel, Ed. de Reszké, Russitano, Carbone and Abramoff were in the cast. The opera suffered necessarily from the size of the hall, and yet the performance gave much pleasure.

The extractors of sunbeams from cucumbers have been very wise in explaining the conduct of Don Juan Tenorio y Salazar. Some would have the baritone follow Hoffmann's wild idea; others suggest a Mephistophelian atmosphere; others believe in a man of lofty aspirations searching restlessly the ideal.

Now Armand Hayem in his remarkable book, *Le Don Juanisme*, wrote as follows: "They accuse him of keeping a catalogue of the women seduced by him; 'in Italy, 608; in Spain, 1,008!' But this is the Don Juan of opera comique (the masterpiece of Mozart, and, perhaps, the masterpiece of music). The ethological *Don Juan*, the type of the race we study, is not so accurate in count. Would he even bother himself to count them? He is tempted, we repeat, less by number than by quality, and again less by quality than by variety, and above all is he tempted by difficulty. He is in love with the impossible."

Maurel has undoubtedly read all these theories; he very likely knows that Charles Morice in his play *Chérubin* (Vaudeville, Paris, May 21, 1891) made *Don Juan* the son of *Harpagon* and the father of *Chérubin*. By the way, do you know the song put by Morice in the rake's mouth?

Pourquoi tant m'épargner ta bouche
Puisque les baisers échangés,
Ma chère, sont siens légers
Que rompt le temps dès qu'il les touche?

As-tu fait vœu de nonne? o gué!
Es-tu promise au roi de Thune?
Viens nous aimer au clair de lune,
Viens et sois folle! Je suis gai!

Entends-tu pas la nuit d'étoiles
Qui te conseille doucement
Pour la gloire de ton amant,
De dénouer aussi tes voiles?

But Maurel's *Don Giovanni* is neither philosopher, mystic, demon, symbolist, nor land pirate. He is simply a splendid rake, a glorified *Casanova*, without that scoundrel's inclination to rob his fellow men; a chivalrous *Restif* without his rhymes or whining. He might have figured in Grammont's book. Brantome should have told his adventures. It is strange that he is not mentioned by name in Evelyn's diary of the dissolute life at the court of Charles II. Maurel, in a word, is the *Don Giovanni* of the plain, unvarnished legend and da Ponte's version. And what a glorious rake he is! Marvelous is the refined wickedness of his face. Even a tender virgin would understand as in a lightning flash the meaning of those glistening eyes. As gallant man, he salutes the corpse of *Donna Anna's* father, and Massetto should feel honored by his blows. Hoffmann's theory is extreme, and yet ten to one *Donna Anna* secretly loves the wretch and dreams of him at night. He is annoyed by whining *Donna Elvira*, yet he is not vulgarly

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irritable. If she would only let him alone and flirt with *Ottavio* he would not mock her. Perhaps his head was hot with wine when he asked the statue to sup with him. He shows no fear at the unexpected tramp, tramp in the corridor. He regrets that his rude guest will not join him in a toast to the wild girls who left him suddenly. Not till the icy hand grasps his hot hand does he realize the awful mission of the Stone-man.

Each tone, each gesture of this remarkable actor has its meaning. The *Secco* recitative, which is generally the abomination of desolation, is musical speech of infinite variety. Truly, a marvellous portrayal of dissolute elegance!

Miss de Lussan was satisfactory in a conventional fashion, and Ed. de Reszké and Carbone were excellent. I have not of late years seen a *Leporello* to be compared with de Reszké's. Neither Nordica nor Eames was heard to marked advantage. Mancinelli conducted with infinite care and sympathy. Russitano was obliged to repeat *Il Mio Tesoro*, possibly on account of the interpolated high note in the final cadence.

William Tell was announced for the 6th, but Tamagno was sick and could not exclaim "Ah-Matilde," or the Italian equivalent. Carmen was the opera, with Mira Heller, Lucille Hill, Mauguère and Ancona. The performance was dull, and Miss Heller was unsatisfactory in every way. Carmen for once was an unattractive woman with a tendency to stray from the path of rectitude and the true pitch.

Faust was given the afternoon of the 6th, with Melba, Plançon, Campanari, and Lloyd d'Aubigné as Faust. Mr. d'Aubigné made his first appearance on the operatic stage at half an hour's notice and without rehearsal. Good judges tell me that, under the circumstances, his performance was very creditable.

The Marriage of Figaro was announced for the 7th, but Nordica was unable to sing, and Falstaff was given with the cast known to New York and Boston. The performance was most excellent. Maurel was himself again, and the soliloquies were heard for the first time. His *Falstaff* is indeed glorious acting, Shakesperian in its breadth, richness and humanity.

The opera is a great work. I know of nothing in musical comedy that is so sustained, so perfect in conception and execution as the first two acts. The first scene of the third act is delightful, but the scene at Herne's oak seems to me the comparatively weak spot.

Young Italian composers under the banner of "Verismo!" write pessimistic music. The music often chills the blood, racks the nerves, stabs the heart. But an old man who through his honorable, enviable life has supped with the Tragic Muse says to these young men who hail him "Master," and he smiles as he looks on them: "Come, my children, I tell you now the story of *Sir John Falstaff*, a story known to all men and women that read. Everything is for the best. Look kindly on the world and its inhabitants. Laugh with *Falstaff*, and at him, if you are so inclined. Ford will be jealous, and he will sing in passionate strains, but *Fat Jack* comes into the room ready to go a-courting, and you will hear the orchestra laugh as Ford and *Falstaff* struggle in feigned politeness. And hear the lovers. I confess I like the tune, *Bocca baciata*, that *Fenton* sings."

Were I to speak at length of this musical comedy superlatives would not be spared. I still hear the orchestra, ironical, good natured, gossiping, explaining, italicizing. Even now does *Falstaff* sing *L'Amor, l'Amor*, *Che non ci dà maitreue*, or tell *Miss Fenton* of his appearance at the court of the Duke of Norfolk.

Romeo and Juliette was sung the 8th with Melba, de Vigne, Jean de Reszké, Ed. de Reszké, Plançon, Mauguère and Gromzeski in the cast. There was a great audience and frenetic enthusiasm. After the last act there were recalls, until Melba sang—so I am told—Home, Sweet Home—to a piano accompaniment played by De Reszké. Yet the performance was by no means ideal. Melba did not sing the waltz song with accustomed brilliancy, but she was admirable in the duets of the balcony and the chamber. She has made a notable advance in dramatic action, and as *Juliet* she showed uncommon warmth. Jean de Reszké displayed his art by concealing the traces of his illness. In Boston it is Melba's year.

Manon, by Massenet, was given yesterday afternoon. Miss Sanderson, Mauguère, Bensaude, Plançon and Carbone were in the cast.

Miss Sanderson insisted on taking the part of *Manon*, although she was far from well, and she ran the risk of making an unfavorable impression. Handicapped as she was by physical weakness and the size of the hall, she disappointed agreeably the expectations of the hearers. Her voice was easily heard, although she was hoarse, and only occasionally did it seem wiry and thin. Technically her performance was delightful. Her phrasing was most ar-

tistic. Her delivery of *Voyons, Manon, plus de Chimères*, and *Adieu, notre petite table*, will long haunt the memory.

As an actress she ranks easily first among the women of the company. Her first appearance in Boston was a success; in view of the attendant circumstances it was a triumph. But *Manon*, this true specimen of opera comique, demands a small theatre. Such a delicately sketched scene as the one between *Des Grieux*, the father, and *Manon* is utterly lost in a vast hall.

By the way, do you know the story of *Prévost's* death? It was in 1763 that he was felled to earth by apoplexy in the forest of Chantilly. Peasants found the body. A crime was suspected. There was an autopsy. A barber operated, and when the steel entered the flesh the Abbé *Prévost* shrieked. The barber had killed him.

Miss Sanderson should have received better support. Mauguère was a walking stick. Bensaude's agreeable voice was too light. Plançon alone was satisfactory, and he was more than satisfactory.

Otello was sung last evening with Drog, Tamagno and Maurel in the cast.

The company will return to Boston April 9 for five nights and two matinées. There is a rumor that *Martha* will be given with this quartet: Melba, Scalchi, Jean and Ed. de Reszké.

Dorcas was produced here for the first time the 4th by the Pauline Hall Company at the Museum. The performance was praised by the newspapers of the 5th.

Mr. E. Cutter, Jr., gave a concert in Chickering Hall the 6th. He played Beethoven's sonata, op. 10, No. 3, and piano pieces of his own composition. His trio in A minor (he was assisted in the performance by Messrs. Kreisel and Schroeder) was thus reviewed by Mr. Capen in the *Journal*. "We have to deal with a work that is by no means thoroughly original; neither is it a profoundly composed work. Such newness as it contains is to a limited extent creditable; is for the most part unimportant; it is superficial at times, and the final vivace 'with humor' is like some coarse and witless jest. On the other hand it is in evidence that the composer has made a serious study of counterpoint. That he has been most commendably successful in this was shown later in the evening in his performance of his ad-

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mirable suite in G minor, which had naught to mar its intrinsic beauty save a very trivial scherzo. 'The prelude of the suite is simply charming; the gavot is ably made; the musette portion of it being very unique. The finale opens with a fuga partilis, an irregular fugue, 'tis true, but for all that admirable.' Mr. Schroeder played pieces by Schumann, Schubert and Cossman."

The program of the eighteenth Symphony concert included: Overture Elegie, C minor (MSS., first time), Robert Kahn; Symphonie Fantastique, Berlioz; Andante from Lenore Symphony, Raff; Brahms' Akademische Fest-overture. Kahn, born in Mannheim in 1865, studied composition under V. Lachner, Kiel and Rheinberger. The overture is an eminently respectable work. It shows faithful study and the ability to express the composer's meaning. It does not seem to be a work of marked distinction or of individuality as revealed in invention or treatment. Mr. Paur gave a careful reading of the Symphony of Berlioz, and the orchestral performance was brilliant. The two movements that suggest the sure prestige of genius are the scene in the fields and the greater movement, the March to the Scaffold.

PHILIP HALE.

Boston Music Notes.

Mr. and Mrs. Julian Story gave an at home on Friday from 4 to 6 p. m. at the Victoria Hotel, where they have lived for the past fortnight. The reception was to personal friends and was a brilliant affair from beginning to end. Of the large suite of rooms occupied by them three were thrown open, consequently at no time were any of them unpleasantly crowded, although a large number attended. The rooms were filled with flowers, roses, tulips, lilies of the valley, wherever a vase of flowers or a potted plant could be placed to advantage. The fireplaces and mantels were banked with ferns and palms, while large wreaths tied with bright colored ribbons hung about, the whole decoration being quite unusual and charming. Tea, coffee, cakes, delicate sandwiches, &c., were served.

Emma Eames was without doubt the handsomest woman in the room, but her manner is absolutely simple and unaffected. She was not the great artist, but a charming hostess, giving a cordial greeting and pleasant words to her guests. Mrs. Henry Pratt McKane, of Philadelphia, received with Mrs. Story. About two hundred of the inner circle of Boston were present, among them such well-known people as the Higginsons, Peabodys, Lawrences, Quincy Shaw, Jr., Hunnewells, Ames, Sargents, Von L. Meyers, Saltonstalls, Beebes, Frothinghams, Hoopers—in other words, the élite of the city.

It has been impossible for Mme. Eames to accept the many invitations she has received during the past fortnight. She could make only one or two exceptions, one of them being Mr. Quincy Shaw's dinner for twenty-four at the Country Club, the majority of the guests being young people.

Mr. Julian Story has painted a number of portraits of society ladies this winter. They are most enthusiastic in their praise of his work.

Miss Ethel Hyde, of Bath, Me., a daughter of Gen. Thomas Hyde, president of the Bath Iron Works, has been in town for the opera season. Miss Hyde comes of a very musical family, her ancestors on her mother's side having been well-known singers of local fame. She has a remarkably fine voice, carefully trained first by Clara Munger, then by Mme. Picciotto, Paris, and now by Olivieri, who is most anxious to have her go on the operatic stage, as he considers she has a greater voice than some of his pupils who have won fame. But Miss Hyde has a charming home—Elmhurst—where she is surrounded by a devoted family, with everything to make life happy and comfortable. Why give up all this to be subjected to the disappointments and annoyances that attend the life of an opera star? But her voice is being trained just as if she were to make her début next year.

When in Bath Miss Hyde comes to Boston for a weekly lesson and finds her time at home fully occupied with her music, reading, walking, riding, tennis, golf and all sorts of outdoor sports. She has just been in New York for a six weeks' visit to Mrs. Robert Minturn. While there she sang at a lot of private houses, and Mr. George Vanderbilt was so delighted with her voice that he asked her to sing for the Thursday Evening Club, giving her the choice of Stavenhagen's or Seidl's orchestra as accompanist.

At one of the private musicales Jean de Reszké played her accompaniments. No wonder she sang as if inspired. She also, by request, sang privately at the Metropolitan Opera House before Abbey, Grau, Maurel and others. Her voice filled every nook and corner of that immense building, while she received compliments and congratulations from all present that would have turned the head of a less modest, unassuming young girl.

When in Paris last winter Christine Nilsson said to her "Never go on the stage"; but after hearing her sing it was "You must go on the stage." But Miss Hyde has no intention of ever adopting a stage life.

One of her brothers, Arthur Hyde, still in college, is a

fine organist, and it may be that he will devote himself to music as a profession. A young sister plays the violin—in fact, the whole family are musical to their finger tips, her mother often playing accompaniments for her when she sings in public, particularly if they are very difficult ones. Miss Hyde only sings in public for charity or to please her friends.

The twentieth entertainment of this season's Star Course series took place on Monday evening in the People's Temple before a large audience. The Athenian male chorus, directed by Clarence E. Hay, sang in a manner that was exceedingly satisfactory to the hearers. Carl Stasny played selections by Chopin, Mozart, Liszt and others.

The Hasty Pudding Club, of Harvard, will soon give a burlesque, Prosperina, words and music by members of the club.

Monday afternoon and evening, in Union Hall, two recitals were given demonstrating the right use of the Virgil Practice Clavier, by Julie Geyer, Hyacinth Williams and Stella Neumark. There are to be two more recitals, but time and place have not been announced.

When Frederick Douglass was in this city last October he became much interested in the violins of a Boston violin maker, and visited his workshop several times in company with his grandson Joseph, who has only recently graduated from the New England Conservatory of Music and is preparing to study in Paris. They both played upon these violins, in duets and solos, pronouncing them excellent.

After comparison with a fine Cremona instrument which Mr. Douglass had bought in Rome, he selected one worth \$75.

Upon his return to Massachusetts a month later he sent the maker of the violin a testimonial.

The B. F. Wood Music Company has now on hand a full supply of Don't Be Cross, the popular song of Germany at the present time. One of Mr. Wood's agents wrote that at a ball where Don't Be Cross was played as a waltz the whole assembly took up the music of the refrain, singing the words.

Mr. Emil Tiferro will give a recital in Steinert Hall next Saturday evening, assisted by Mrs. Ada May Benzing, contralto; Mr. Emil Mahr, violinist; Dr. Kelterhorn, accompanist. Selections from Schubert, Spohr, Mozart, Arthur Foote, Grieg, Schumann, J. K. Paine, Tosti, Nachez and Wagner will be given.

Alfred A. Farland.

MR. ALFRED A. FARLAND'S work on the banjo, on the occasion of his first public appearance in New York, Tuesday night, at Chickering Hall, was sufficient to convince the most sceptical that the instrument is unlimited, almost, when it comes to the interpretation of classical music. Mr. Farland, who has recently concluded a tour across the continent and is making preparations to take a professional trip South and West, gave some most interesting points on the banjo while conversing with a representative of THE MUSICAL COURIER.

"I studied," he said, "seventeen years, in order that I might acquire the knowledge that I now possess of the banjo. But I have never had a teacher. I am self taught and take to myself the credit for having originated a system that enables me to play successfully such difficult classical compositions as these: Bach, sixth violin sonata; Beethoven, sonata, op. 30, No. 3; Mendelssohn, concerto op. 64; Rossini, overture to William Tell, and Wieniawski, 2me. Polonaise Brillante."

"Then practically you do not concede that there is any end of the possibilities of the banjo?"

"One can't make the artificial harmonies in rapid succession; otherwise the banjo is not any more limited than any other instrument. Again, several prominent violinists have admitted that some of the selections played by me on the banjo are more effective than when played on the violin."

"Your work, then, has been entirely in the direction of serious music?"

"Yes, and I am the only banjoist who has ever given a complete banjo recital unassisted."

"Why do you adhere to that plan?"

"Because I am tired of bad music. I am the only banjoist in the world devoting the instrument to classical music. And, let me ask you, where is there another banjoist who has a thorough musical education? They all have plenty of execution, but no method, no technic."

"You have radical ideas, then, as to the future of the banjo?"

"Yes, I really think that ultimately the banjo will be incorporated into the orchestra. I consider that the banjo has made greater progress than any other instrument the past ten years. It has come to stay. High classical music has elevated the instrument. But I say, decidedly, that New York is behind the times in relation to the banjo. This, I think, may be accounted for owing to the fact that with few exceptions the teaching of the best tutors is questionable, to say the least. They work by what they are pleased to call a simplified system—but one which is not at all practicable. If you will refer to the file of THE MUSICAL COURIER of May 17, 1893, you will see that the

writer of the article on my playing was a prophet. To quote verbatim, the critic said: 'It goes without saying that the much unknown banjo must possess a voice that is bound to make itself heard and respected among musicians.'

"And you are the only banjo virtuoso in the world?"

"Yes. And here are some press notices that I would like to have embodied in this interview":

A feature of the evening was the appearance here of Mr. Farland. He proved himself to be a thorough master of the technic of the instrument and his performance was most finished and artistic. He plays in an easy, graceful manner and has a wonderful execution. His solo from the overture to William Tell was excellent, and as an encore number his rendition of the Beethoven sonata in three movements demonstrated the fact that the banjo can be utilized for the higher class of musical composition.—Boston Herald, January 12, 1891.

The special novelty of the evening was the first public appearance here of Mr. Alfred Farland, whose rendering on the banjo of Beethoven's eighth violin sonata, Paderewski's minuet and a nocturne by Chopin surprised even the experienced banjoists present. His brilliancy of tone, technic and phrasing were simply marvellous.—New York Herald, March 6, 1895.

Farland played a number of selections from Beethoven's compositions that were a revelation in the possibilities of the banjo.—The Record, January 14, 1894.

Mr. Farland further stated that he had sold 10,000 copies of his work entitled the National School for the Banjo, a book that he began to publish about five years ago.

The public will more than likely be afforded the opportunity to hear Mr. Farland play early in April, as he is arranging to give a recital at Carnegie Music Hall, when his work will comprise every number on the program. After that he will go on tour again.

Dory-Burmeister and Bismarck.—Mrs. Dory-Burmeister, of Baltimore, left for Europe on the steamship La Bretagne from this port on Saturday to be at Friedrichsruh on Bismarck's birthday to participate in the musical program set apart in the festivities. Mrs. Burmeister is acquainted with the household and family of the ex-chancellor.

Yaw.—Ellen Beach Yaw, the young American high soprano, is still in the South filling the opera houses and the manager's pockets. The Nashville American speaks of her recent concert in that music loving city as follows:

Phenomenal singers have so often proved disappointing that last night's performance at the Grand Opera House was both a surprise and a delight to every music lover of Nashville who had the good fortune to be there. People had looked at the musical staff which had been used to advertise her coming and wondered if Yaw would turn out fake or phenomenon, all but those who had seen her feats recorded in the musical and other journals. Even they naturally wondered whether it was exactly as represented, if the high notes were not all there was in the concert. The result was a most gratifying surprise in every respect.

After a couple of selections by Miss Lay, a pianist who is in every particular a thorough artist, came Miss Yaw's opening number, Villanelle, Dell'Acqua, which was remarkably well calculated to show the range of her voice. When she with apparent ease sang to B above high E the audience broke into loud and enthusiastic applause. They never again doubted her ability to redeem her promises. Her triumph was assured. A double encore was demanded and she gracefully responded with Within a Mile o' Edinboro Town, and A Laughing Song, both of which received such applause as rarely falls to the lot of a new artist in Nashville. In the Laughing Song of Manon Lescaut, by Massenet, she surpassed anything heard here heretofore in vocal execution. In Murio-Celli's Echo Song the A rang out melodiously and truly. I'm Gwine Back to Dixie was given as an encore, and the applause that was rapturous before became thunderous. Then she had to sing No, Sir, before the audience would give the next performer a chance. The Swiss Echo Song, as especially arranged for her, was her best number, many thought, and when Coming Through the Rye as an encore was followed by a demand for more she sang that pathetic song, The Old Kentucky Home. Mr. Maximilian Dick is a violin virtuoso who stands in the very front of the profession. Their selections were one and all applauded, but the audience was always anxious to get back to Miss Yaw. They would never have tired of her, seemingly. As compared with Patti's voice heard here a year ago there was unanimous expression that Miss Yaw's was far the best.

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Mr. David Bispham.

IT has been considered a very remarkable thing that one who had been an amateur singer and actor should suddenly come forth as a shining light in his self-chosen profession and at one stroke make for himself an exalted position upon the London operatic stage. We wish to put on record an account of the various motives and doings that induced our compatriot, Mr. David Bispham, to adopt music as his work in life. It is well known that he comes of an old Philadelphia Quaker family, and that by this religious sect music and the stage have been always greatly discouraged as being wicked in the extreme. Needless to say, Mr. Bispham never held this view. Though his musical education was practically non-existent during his college days, he began to take great interest in singing and soon after cultivated his voice, and was in constant demand in all the amateur musical doings of Philadelphia, frequently appearing before public audiences in concerts and paying much attention to acting, both in plays and operettas. Mr. Bispham holds that an eager and interested amateur is likely to do more and better work than an indifferent professional, and though special training is of the very highest importance it often happens that all the training in the world in one man will weigh as nothing beside the natural aptitude of another.

In his case, at any rate, his interest in the art of singing was so intense that he cultivated every side of his talent, and was thus unconsciously fitting himself for what was to come; and it is of this—his work so far—that we think it well to make special mention, for Mr. Bispham is certainly the holder of a position unequalled by any other American male singer in Europe to-day. It is not his voice alone that gives him this, for no one is more ready than himself to acknowledge and admire the superiority of others in this particular; but it is his extraordinary versatility, and, more than all, his devoted adhesion to the best only in music, which causes all that he does to be observed with the keenest interest by the public. He gives even the most popular audiences the best he can, and though he knows he may be singing above their heads at times, he would prefer, as he says, "that they should lift up their heads and sniff another atmosphere," for they "need not expect anything but the best" from him. He was accosted the other day in the street by a working-man who thanked him for the pleasure thus given.

Besides the cultivation of his voice, Mr. Bispham is an ardent student of the drama; and it is not generally known that he has studied declamation with the celebrated Shakespearian actor Herman Vezip, and comedy with M. Marius, of the Gaiety Theatre, London. Among many appearances as an amateur in America, Italy and London, it is necessary to mention here but one, his assumption of the part of *Bilboss* in the comic opera by Ernest Ford and Robert Martin, and called Joan, or the Brigands of Bluegoria, which was presented for a week for the benefit of a well-known charity at the Opera Comique in London. Though he was already becoming known in the concert room, it was his work in this that led to his engagement with the Royal English Opera. We append a few of the remarks of the English press upon his success:

The central figure is the brigand chief, in which Mr. D. Bispham acted with animation and humor, singing the music allotted to him in a thoroughly artistic way.—*The Times*.

The cast boasts of Mr. D. Bispham, one of the few amateurs who is a well trained vocalist and a born comedian.—*Truth*.

A word of praise is due to Mr. Bispham, a capitol actor and a singer far above the ordinary standard of amateur vocalists.—*Figaro*.

Bilboss, the brigand, was immense; that is the only word that describes him adequately, and his acting and singing would have gained him praise even in the presence of a Leslie or a Lonnen. I am not surprised to hear that after such a marked success Mr. Bispham has had offers to take up comic opera professionally. His intention though, I believe, is to devote himself to oratorio and concert singing, where his success is assured.—*Vanity Fair*.

Wagner's Memorial Day.—On February 18 many German opera houses took notice of the anniversary of Richard Wagner's death. At Cologne Tristan and Isolde was given with Heydrich as *Tristan*, Berta Prosky as *Isolde*, Charlotte Huhn as *Brangäne* and William Geisse as *Kurwenal*.

Read This, Weary Teachers.

MUST the best piano teacher of necessity be a brilliant performer? For the advanced pupil, Yes, decidedly; that is to say, the teacher of such scholars must have been capable at some period of his or her existence of both interpreting and executing such works as are expected to be taught, probably in later life. I use the term existence purposely, for what artist who has ever had hopes of better things can settle down without many pangs to the thankless task of teaching as a vocation? His art is admired but not understood by people generally, and his fate is that of being unappreciated, except, perhaps, by some few pupils who overcome the enormous difficulties which seem never ending to the eager student, until, by ceaseless toil and energy, he understands what music is; what she demands from him, and the rich stores of delight

as far as possible, all that is faulty in the pupils committed to one's care.

Now, it is at first a very difficult thing for an artist to remember much about his own rudimentary lessons, so that if called upon to teach a beginner, he has practically to traverse old ground, grown strange with the lapse of time, and he finds himself scarcely able to comprehend the obstacles which to an ordinary beginner seem almost insurmountable; for here is verily a diversity (as to the amount) of natural aptitude for music vouchsafed to us mortals. What for one person is a difficulty not requiring special effort to master, has for another a magnitude very considerable, and perhaps this very difficulty (now brought to the teacher's notice for the first time) never even existed for him, or if it did, he has forgotten all about it, and can only remember how easily he learned when he was young.

Such a one I think should begin by teaching only advanced pupils, then gradually accept those in the medium stage and finally (if called upon to do so) beginners. After he has done this, there comes a time when he (almost without intending to do so) forms his own method of teaching, and will find actual pleasure in watching the perfection of his ideas being worked out by others, and for this the beginner is necessary. Then, also, to the weary brain it is sometimes a risk to give a rudimentary lesson—no rest to the voice, it is true, for the need of much speaking is greater than ever, but it is somewhat of a relaxation from the extreme nervous tension produced by much and attentive listening.

I think the art of piano playing can be made, by modern methods, a far pleasanter and more interesting study than it has been in the past, but my views of the way thereof are not required just here, so I will return to my main point with a query. Has any teacher ever escaped this remark being made to him by some pupil or other—"I know how it should be done, but can't make it sound right"? An earnest young student once told me that for several years she wandered along in that horrible maze of difficulty and distress, her whole being permeated with the understanding and comprehension of beauty in music, which she could not express to her own satisfaction in playing. Her teacher, the best available and a very eminent man, realized nothing of this, for she was a shining light among his other pupils, having brilliant technic, &c., and it was not until her final studies had been completed at a famous conservatorium that she knew where the difficulty had lain in her earlier studies. She had been told about phrasing, &c., but the practical illustrations had been wanting, for her teacher was no executant and did not profess to be one in the higher sense of the word—hence her difficulty.

So many of the finer touches of the keyboard cannot be taught by words alone, and one practical showing how is worth a whole volume of instruction; therefore I contend that successful artistic teaching requires

the teacher to have possessed at some time of his life a technic attaining to virtuosity, and a comprehension sufficient to execute such compositions as he in after life teaches, and the more he retains of his virtuosity the greater influence will he wield over his pupils. (This will be especially the case if the scholars' opportunities to hear much music be meagre.) To the brilliant pianist it soon becomes a regretful fact that teaching for a livelihood will deprive him of the necessary time he requires to keep in concert practice, and he finds out only too early that it is utterly impossible to keep his technic from growing rusty.

Few people except professionals know what it means to acquire a good technic, nor how grudgingly those in possession of it yield to the necessity which compels them to neglect it even temporarily. The classics are the backbone of every artist's education, and we reverence them accordingly, but we owe it also to our contemporaries to give their works (when we can conscientiously do so) the just appreciation, for which the dearly loved masters starved in a less appreciative age.

Thus the up-to-date teacher finds it necessary to familiarize himself with all the new music which is good and refreshing, and the practice which this entails with the playing necessary while giving lessons will enable him to retain quite enough of his former virtuosity and give all aid as to style, general interpretation and even tempo necessary in artistic teaching. A goodly number of years may go by, nay, old age may come, before he is compelled to admit that his technic "had to go."

KATE OCKLESTON-LIFFA, Alleghany Pa.



MR. DAVID BISPHAM AS BILBOSS.

(From Photo. by Mayall & Co., Ltd., London, England.)

she holds for those who finally do reach the stage where they can soar in ecstasy with the artist teacher into those realms of fantasy which some composers have thrown open for all to enjoy who will.

The comprehension and appreciation of the truly beautiful in music welds a peculiarly irresistible link of sympathy between human beings, quite apart from the sympathies of other pleasures and amusements, and in being faithful to her charms we can oftentimes forget completely that we live among the cares and troubles of this dear old tiresome world. Therefore, my brethren—if I speak, perchance, some words of comfort to the artist-teacher, and if I fail, forgive me—my intentions are honest, and it is said "Tis a woman's mission to solace." Nicht wahr? My remarks, therefore, refer principally to those who have spent both money and years of hard study in the effort to become artists in their profession. Supposing that they have reached the goal of their ambition, and fate, perhaps, does not seem propitious in decreeing them their rightful places on the concert platform, or for some reason inexplicable they appear to lack the power of fascinating and subjugating an audience (and how many really fine pianists there are who do just at this point lack this?). It is to these I would endeavor give a morsel of comfort by showing that when (possibly) compelled to teach, their labors and assiduity have not been in vain; they have for all time an undoubted superiority over the inefficient executant.

The un-original remark has often been made to me that a good performer is not always a good teacher. Very true, and why? Because one must learn to teach by studying the best methods of correcting gradually, and eradicating,

MUSIC SENT FOR CRITICISM.

L. Ascherberg & Co., London.—E. Schuberth & Co., New York.

MANUEL GARCIA. *Hints on Singing.*

THE celebrated singing master who fifty years ago published his work *Traité Complet de l'Art du Chant*, now offers in English a handbook of seventy-seven pages containing the results of his latest experiences. The use of question and answer may make the book appear as a work to be used in examination, and the title will lead to the supposition that rambling discursion on interesting facts are given; yet it is really a work suitable for purposes of instruction, so methodical and gradual is the unfolding of the facts connected with the art of song. The engravings that illustrate the form and action of the parts involved are well executed, large and easily understood, being free from blurs. The text is printed in bold type and in the best style. The book is inexpensive nevertheless, and the knowledge imparted is so clearly set forth as to cause little or no perplexity on the part of students.

The author laments the decline of the florid style of singing (which is best suited for young, fresh voices) in favor of the declamatory manner (better adapted to more rigid or settled organs), because it has caused the disappearance of the race of great singers who, besides originating this art, carried it to its highest pitch of perfection.

He has a straightforward style of offering information that is rarely seen in singing tutors, in which terms are often employed by way of explanation that are devoid of sense.

For instance, the student wishing to learn the nature of the sensation of glottic action is simply advised to cough almost imperceptibly, and with the mouth closed. The glottis then closes and opens in a way which is perceived very distinctly. The "click" is soon noticed, and all is so well known that conscious action is not delayed. If the glottis be imperfectly closed there will be a slight escape of air, and the sound consequently veiled. When the glottis is closed completely, and with the degree of energy demanded by the nature of the sound and its power, the tone will prove brilliant and ringing. In this case a lighted taper held before the mouth will not flicker as with the veiled tone.

As regards musical education, it is maintained that the serious study of singing should not begin before the age of sixteen for girls and eighteen for boys or later, according to vigor and constitution, nature of the climate, &c., or not until the change is complete, as any tampering in this delicate period may ruin the voice forever. These instructions are greatly needed at our schools and colleges, where young men scream college songs until they are hoarse, at a time when even their best tones are painfully and horribly raucous. The want of intelligence constantly displayed in such matters is strange in these days of general enlightenment.

Voices after being well formed may be ruined by the attempt to change a baritone into a tenor, or a mezzo soprano into a high soprano, notwithstanding the apparent success at the beginning, for this is entirely illusory.

With reference to the opening of the mouth, it is sufficient to part the teeth so as to admit the passing of a lead pencil between them. That which is termed equality of tone throughout the entire compass of the voice is not really equality, but the most perfect and skillful gradation of tints, which charms the ear by increasing the roundness of the high notes of the register in ascending and reversing the process in descending.

But the timbre of the voice should be changed habitually until a great variety of colors is at command. The pharynx, vowel tones and timbres are to be so co-ordinated as to betray various emotions; hence whatever the vowel may be, or the pitch, &c., of the note sung, the character of the tone will differ in tenderness, mockery, anger, joy, regret, entreaty, threat, in prayer, &c., and vary with the energy of the sentiment also.

It is noted that in a large auditorium the consonants give traveling power to words, but they are not to be jerked or forced; for violence here might resemble barking. Clearness, precision and energy of articulation are all-sufficient. The author's instructions respecting the management of the breath are specially worth consideration; and much supplementary matter is offered that ought to be of great service in American cities far removed from the great centres of civilization, where large concerts are seldom given, and consequently art students must study mainly from books. The alterations, for instance (made by all good vocalists acquainted with traditional usages), in the actual notes sung in the recitatives, in Händelian oratorios or Mozartean operas, and of which the most recent editions give no hint.

It is here insisted that in the third rubato by a vocalist the accompaniment must be kept strictly in time in order to show that there is merely a displacement of rhythmic values, and also that the use of trembling tones is denied even momentarily. Exaltation and tenderness must be carried to their highest limit, yet however extreme do not justify the use of trembling tones. The musical exercises

and illustrations selected from the operas of the best Italian masters render practically useful and immediately intelligible the theories and remarks here offered students of singing. The subjects chiefly treated are those bearing on respiration, mechanism of the three registers, difference between the voices of men and women and their treatment, fatigue of vocal organs, acquirement of velocity in minor scales and arpeggios, the messa di voce and grace tones. Then follows the formation of vocal tones in combination with words, the treatment of phrases, choice of breathing places, rhythmic devices designed specially with a view to an effective rendition, ornaments and permissible or traditional changes in melodies, cadenzas, recitatives, and the various styles of vocal music.

Although musicians generally are commonly regarded as fine linguists, and especially as regards the modern languages, it is not a little strange that singers unable to perceive fine distinctions in their own languages undertake to sing songs in concert rooms in foreign tongues. There are vocalists who have never noticed the difference, or fail to see the difference, when it is demonstrated between the sound of th in these, those, this and that, &c., and that of the th in think, thin, third, &c. A singer's English is not the English of the elocutionist or actor; it is not stiff or pedantic English, still less colloquial or clipped English; the consonants are not prolonged, but the vowels; and these are retained in their utmost purity and unchanged in quality of tone except in dialectical songs or in descriptive songs intended to be semi-comic, when Susan and Sarah may become Siusan and Sairey. In the Latin Church books intended for singers' use the words are divided syllabically, precisely as they are intended to be sung, so that consonants are not anticipated while vowels are being held, and thus both language and vocal tones are improved. The Pustet editions are extremely valuable from this particular alone. In the above work by Garcia, under the head of changes, the pupil is not only shown that certain words as bello, core, &c., may become bel, cor, &c., and vice versa; but also that neumas may have fewer or more words according to circumstances.

The author is particularly happy in the remark respecting styles of delivery of elaborate cadenzas or neumas that occur in the classic works of the lyric stage, and cannot fail to render signal service to vocalists essaying elaborate songs in the languages of Europe.

Our local church singers will not be so greatly benefited by it. They seem to stand in need of special instruction as to the pronunciation of English speech in song, especially with reference to vulgarism and alterations of vowel tones in the belief that such changes tend to improve the quality of the sound, for the timbre is to be changed by other means. The words may be modified, frequently must be modified, but all such modifications must be made with great care, so as to escape attention in all cases, and especially in church services. Neither pedantry nor country usages nor familiar or colloquial styles are permissible. On such occasions the English used should at least be "accepted English." Such words, however, as people, temple, are uttered as tempull, peopull, and spirit, as spearit; and at the trials of candidates for soprano appointments Haydn's *With Verdure Clad* may be heard rendered with pronunciations that are amusingly divergent. *Verdure* appears as verdyzhoo, verjoor, verger.

Sounds other than those written are to be introduced in accordance with certain laws which are especially applicable to recitative of all kinds. For instance, in a word of two syllables, if the first be accented, it is sung to a higher note should the composer give the same note for both syllables.

Yet for all this students must be cautioned that the melodies of the modern composers are not to receive this treatment, for in these all is accurately determined, and no note may be changed in this traditional manner. The conventional turn Wagner very rarely marks (even in violin parts, as in *Lohengrin*), but writes every note out in full, showing its exact rhythmic value, that nothing may be left to the caprice or whim of a singer and be capable of varied interpretations by different singers. Hence the Brünnhilde motive is not executed indifferently in many ways.

Friedrich Luckhardt, Berlin.

FELIX JAEGER. *Der Auswanderer*

A collection of quartets for male voices, with English and German words, in octavo form, is offered choral clubs by this publisher under the title *Ausgewählte Männerchöre*.

This emigrant song is the eleventh in a series of eighteen, and is dedicated to Heinrich Zöllner and the German Liederkranz, of New York.

The part writing for the most part is good and the piece will no doubt be effectively rendered at many concerts. Such phrases as the one here set to the words *Wo Zieht's Dich Hin* can hardly prove smooth, however, although extremely well executed by voices, and will have a hard or inelastic effect even on a stringed band; for B flat or the second bass rises to C, while C of the first bass sinks to B flat in a passage marked to be sung calmly and softly throughout. The harmonies and progressions are else-

where less stiff and dry and are sometimes felicitous. The English version by E. Buck presents occasionally similar instances of inelegance or want of fluency, as in the line *Couldst thou not find e'en a home here, too?* to which the first phrase of the music is set.

J. Hamelle, Paris.

BENJAMIN GODARD. *Scènes Ecossaises.*

Three solos for the oboe or violin with accompaniment for the orchestra or piano, are here published separately, and will prove welcome additions to collections of pieces for home use.

The *Légende Pastorale* is an adante quasi allegro in A major six pages in length, which has an unbroken, graceful movement in 9/8 time.

It is not difficult in any sense as regards execution or comprehension.

The *Sérénade à Mabel* is still simpler and shorter, and will possibly be found even more fluent and attractive.

The *Marche des Highlanders* is a spirit-stirring theme in A minor, which for virility, sustained interest and successful experiments in novel harmonic progressions will at once attract special attention from the musician at the piano.

Breitkopf & Hartel, New York.

P. A. SCHNECKER. *Transcription.*

Hope Temple's song, *My Lady's Bower*, is here offered in the form of a transcription for the piano, in which the words are added throughout so that it might serve also as a singer's copy if the melody be only partly remembered. The arrangement is not difficult or awkward and the fingering is carefully marked. As a composition it cannot rank very high, however popular it may become. Possibly the reminiscences of Wagner's *Die Meistersinger*, with which it abounds, have led to its ready acceptance. On page 6 of this transcription an F sharp occurs more than once which should be written as G flat to avoid the confusion of thought such ungrammatical expressions cause. In other respects all is fairly well accomplished.

The Klindworth-Scharwenka Conservatory of Berlin.

THE Klindworth-Scharwenka Conservatory has made satisfactory progress during the two years these old schools have been united.

The number of pupils has increased to such an extent (there are now 300) that the rooms in the building of the Blüthner piano house have proved inadequate for their accommodation. The results achieved by this school justify the great favor it enjoys on the part of the musical public. The six pupils' concerts which were given this winter demonstrated conclusively that the teachers are conscious of their great responsibility and that their advice has found productive ground. The piano department has maintained its old reputation under Klindworth, Scharwenka, Jedliczka, Leipholz, and younger but energetic teachers like W. Berger, Elizabeth Jeppe and Mayer Mahr.

Several pupils will make public appearances this season, notably Miss Marsh, of Cincinnati, and an excellent pianist, Fräulein von Mithel, both pupils of Klindworth.

The vocal department has much improved through the acquisition of Frau Amalie Joachim. She has proved herself a vocal teacher of the first rank. The institute possesses in Dr. Goldschmidt a teacher endowed with physiological and practical experience. This is in itself a guaranty for the development of the vocal department. Since October 1 Professor Waldemar Meyer is in charge of the violin department. This has made such progress that the School Orchestra under the direction of Grünberg makes an excellent showing. The principals of the faculty formed this winter a teachers' lecture association, which not only encouraged the pupils, but also gave much pleasurable entertainment to invited guests. Unfortunately the hall of the institution proved too small. The last evening, on February 19 was presented a program containing only compositions by Philipp Scharwenka and Wilhelm Berger, who is a piano teacher of the institution.

It is proposed that a Rubinstein memorial evening will close the series of the teachers' lectures, with Dr. Jedliczka, Waldemar Meyer and the chorus of the school. The public examination will occur at the Singakademie on April 1.

Gift of Genius.—In great musicians, as in great poets, the gift of genius usually manifests itself at an early age. Mozart and Keats are only brilliant examples of what may be called a general law.

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Wagner and the Drama.

IT is not essential to the true disciple of the Wagnerian drama that he should know the science, texture or structure of music. No call is made upon him for this special knowledge, and it will not enable him better to understand the tragedy or passion presented to him, though it may add to his admiration for the genius of the author. At first the experienced musician may even find himself at a disadvantage at Bayreuth, as his attention may easily be too much occupied with the form, and the first impression of the whole may be somewhat weakened by the study of the detail.

To some people, who look exclusively for pleasure and recreation in music, the mere mention of Wagner's name calls up simply recollections of clashing instruments and loud-sounding trumpets, useless noise, as they are pleased to call it. Nevertheless, from a purely musical point of view, the beauties and perfections of Wagner's composition are thoroughly well appreciated by the concert-going public, and it is unnecessary to dwell on these qualities, which have been fully recognized for some time past. But it is not yet so fully recognized why the Bayreuth Theatre shines like a beacon, leading the German art student to a truer apprehension of national life and character, and of the influence which art should have in molding the future destiny of the race.

It is the new musical drama which Wagner has created which is to be the highest expression of "thoughts which lie too deep for human words," and which shall show the "light that never was on sea or land." Those whose chief delight lies in the ideal rendering of beautiful music alone may perhaps be dissatisfied by finding everything here subordinated to the dramatic conception. The true interpretation of the drama must be sought in the greatest possible perfection of the whole through the individual parts; and slight failings in the scenic effects and histrionic action, or vocal and musical shortcomings, are scarcely perceived by anyone who is wholly absorbed in the revelations made to them by performers of such marvelous power.—*The Nineteenth Century*.

Music in the Salon.

MR. AND MRS. ROYAL SMITH (née Lillian Blauvelt) sustained the reputation of the uptown West side in a musical-social sense Monday afternoon of last week by giving a swell soirée musicale at their apartments in the Hotel Majestic. Mrs. Henry Roso assisted Mrs. Smith in receiving. There was a crush of society lights, and the rooms presented a beautiful appearance. The hostess received the congratulations of—

Mr. and Mrs. Walter Damrosch, Mrs. Dillon-Oliver, Mr. and Mrs. Anton Seidl, Mrs. J. Weaver Loper, Mr. and Mrs. Frank Damrosch, Miss Callender, Miss De Forest, Mr. and Mrs. Augustus St. Gaudens, Mrs. Frederick Betts, Mr. and Mrs. R. H. Stearns, Mrs. William R. Grace, Miss Grace, Mr. Plunkett Greene, Mrs. Wallace Coroden Andrews, Mrs. Gamaliel St. John, Mme. Sofia Scalchi Toli, Count Toli, Judge and Mrs. Dillon, Miss Dillon, Gen. and Mrs. C. T. Christensen, Dr. and Mrs. Janeway, Miss Janeway, Mr. and Mrs. Emil Fischer, Mr. Frank Van der Stucken, Prof. and Mrs. Ogden Doremus, Mrs. Henry Valentine, Miss Valentine, Mrs. Norman L. Munro, Miss Munro, Mr. and Mrs. Payo, the Misses Payo, Mrs. Charles Worthington, Mrs. George Wentworth, Mrs. Oliver J. Wells, Mrs. J. Henry Lane, Mr. and Mrs. F. W. Tappenbeck, Mrs. J. S. Martin, Mrs. Frank Baldwin Wesson, Mrs. Frederick Nathan, Mrs. Meigs, Miss Meigs, Mrs. Jeannette Thurber, Mrs. Samuel Coleman, Mrs. Jacob Hess, Mr. and Mrs. William Daly, Mrs. Frederick Brett Schenck, Miss Marbury, Miss Guindon, Mr. and Mrs. W. P. Tyler, Mr. and Mrs. Stone, Mr. and Mrs. Herman Broesel, Dr. and Mrs. Holbrook Curtis, Mr. J. J. Lyons, Mr. Rheinhold Herman, Mrs. Daniel Berlin, Mrs. Clagett, Miss Clagett, Mr. Henry Krehbiel, Mrs. Codrington, Miss Codrington, Mr. and Mrs. E. R. Johns, Mrs. Joseph Drexel, Mrs. Cornelius Vanderbilt De Forest, Mrs. Francis Dugro, the Misses Pierrepont, Mrs. John A. Douglas, Miss Douglas, Rev. Charles Cuthbert Hall, Mr. and Mrs. William H. Bliss, Miss Barnes, Miss Swenson, Mrs. Swenson, Mr. and Mrs. Archibald Hayner, Mrs. J. B. Cornell, Mrs. George Place, Mr. and Mrs. Sewell Tyng, Mrs. Edward Knot, Mrs. John B. Gale, Mr. Wade Chance, Dr. Maynard, Mrs. Dwight Richardson, Mr. Charles Macy, Mrs. E. Storm, Mrs. Robert Esting Westcott, General and Mrs. Starring, Mrs. William S. Hawk, Mr. William F. Pendleton, Mr. Harold Storm and Mr. and Mrs. Stone.

The musical program began at 5 o'clock, and included these artists: Mme. Lillian Blauvelt, soprano; Miss Lillian Kent, contralto; Francis Fischer Powers, baritone; Anton Hegner, cellist, and an orchestra; Miss Isabel McCall and Mr. Victor Harris, at the piano.

Mr. Orin Sheldon Parsons gave the last of his musicales Wednesday afternoon at his studio. He was assisted in receiving by Mrs. George Wilson Smith, Mrs. Ernest Simpson, Miss Brainerd, Mrs. Albert Harris, Miss Harris, Mrs. Herbert Austin, Miss Austin, Mrs. Henry Baldwin Fischer, Miss Ada Fischer and Mrs. Charles B. Colton. The guests were numerous, and these artists lent their talent: Miss Powell, Mr. Willett Seaman, Mr. Chandler, Mr. Fred Gillett, Victor Kuzdo, Mme. Salazar and Mr. Franklyn Sonnekab, Mr. Percy Newton, Mrs. Frederick Dean, Mrs. Leonard Sherwood, Miss Mandelick and the Misses Gager.

Mrs. Charles Nelson gave a musicale Tuesday night at her residence, No. 129 West 122d street, which was attended by these guests: Mr. and Mrs. Cyrus E. Hubbell, Mr. and Mrs. Frederick Pierce, Miss Millie Gardner, Miss Bell, of Boston; Mr. and Mrs. C. E. Rich, Mr. and Mrs.

Gwilym Miles, Miss Westlake, Mr. Robert S. Hayes, Mr. and Mrs. R. Bull, Mr. and Mrs. A. W. Cummings, Mr. and Mrs. James Oliver West, Mr. and Mrs. William Trotter and Mr. and Mrs. Rodney La Gar West. The music was provided by Miss Lemon, soprano; Mr. George Devoll, tenor; Mr. Gwilym Miles, baritone; Mrs. Clayton Rich, soprano; Miss Lizzie Gardner, pianist; Miss Nelson, violin solos, accompanied by Mrs. Nelson.

Mr. and Mrs. W. R. Chapman gave a charming soirée musicale at the Madison Avenue Hotel, corner of Madison avenue and Fifty-eighth street, Saturday night. There were more than 200 guests in attendance. A sumptuous collation was served. Owing to illness among those artists announced to appear, Miss Marie Millard took the place of Miss Maconda, and Miss Webster, cellist, of Boston, substituted Dr. Carl Dufft. The others who aided had previously been advertised.

The remainder of the program was therefore as follows:

Selections by Apollo sixteen; tenor solos by Geo. E. Devoll and B. F. Miller; violin selections by Hubert Arnold; bass solos by Albertino Nora and Gwilym Miles; soprano solo by Mrs. Lewis Mendelsohn; vocal duet, Misses Gayer. Among the pleasantest features of the evening were some recitations by Mrs. Minnie Marshall-Smith, with incidental piano accompaniment by her husband, Frank J. Smith, of the Boston Lotus Glee Club. Mr. Emil Levy was general accompanist.

Mr. Anson Phelps Stokes will give the use of his house, No. 239 Madison avenue, to-morrow (Thursday) night, March 14, for a charity concert to be given under the auspices of Mr. Alexander Lambert's New York College of Music. This is the program:

Sonata, op. 19, for piano and violin.....	Rubinstein
Miss Jessie Shay and Louis von Gärtner.	
'Cello Solo, Romance.....	Hegner
Gavot.....	Popper
Mr. Anton Hegner.	
Litanei.....	Schubert
Mr. Plunkett Greene.	
'Twas April.....	Nevins
Oh! That we two were Maying.....	
Rest upon my little heart.....	
Mrs. Emma Juch-Wellman.	
Prelude.....	Raff
Etude de Concert.....	Von Schlozer
Miss Jessie Shay.	
'Cello solo, Elegie.....	Hegner
Dance of the Fairies.....	Popper
Mr. Anton Hegner.	
Plaisir d'Amour.....	Martini
The Sands o' Dee.....	Clay
Wandjillo (old English song).	
Mr. Plunkett Greene.	
Violin solo, Ballade and Polonaise.....	Vieuxtemps
Mr. Louis von Gärtner.	
Ave Maria (by request).....	Bach-Gounod
Mrs. Emma Juch-Wellman.	
With piano, violin and organ obligato.	
Mr. Victor Harris, accompanist.	

Jarvis Memorial Meeting.

A VERY fully attended meeting was held on Friday evening, March 1, at the School of Industrial Art, corner of Broad and Pine streets, Philadelphia, under the auspices of the Manuscript Music Society in memory of the late Charles H. Jarvis. Almost all of the prominent musicians were present; among them Dr. Clarke, Messrs. Cross, à Becket, Stoll, Borst, Warner, Zeckwer, Mohr, Leefson, Wood, Long, Rondinella, Hennig Sternberg, Cauffman, Berg of Reading and Zimmerman. There were further present Mrs. Zimmerman, Miss Suelke and Miss Earle and all prominent amateurs, Dr. Keffer, Mr. Abbott and M. Craun.

Mr. Gilchrist, who presided, opened the meeting with the following heartfelt remarks:

"We are assembled here this evening to pay tribute to the memory of our friend and compatriot Mr. Jarvis, to recall and ponder upon his many virtues as an artist and as a man, to voice our deepest sympathies for his bereaved family and to record in such a way that the world may know that such an artist, such a man, is greatly to be missed, and missed the most by those who knew him best.

"It is very fitting that such a record should be made by us; that such an expression should go out to the world from us. Mr. Jarvis was no ordinary musician, and it should be the grateful part of his brethren in art to testify publicly to this. Indeed it were a sinful omission for us to fail in it.

"We all know the elevated, sterling, wholesome ideals for which he labored so long and so consistently. We can recall his quaintly good humored acceptance of consequent losses—an acceptance, however, which involved no thought of defeat, and we dimly perceive the immense capacity for work, without which even such gifts as his are impotent for good, and which was one of his greatest equipments. Love for and heroic loyalty to the very best were his most distinguishing characteristics; a love and loyalty, however, coupled with perfect fairness and generosity, and all who knew him must, I am sure, acknowledge the value of his criticisms, which were always just, sincere and dictated by a rare refinement, strictly musical, for which I fear he received too little credit. As a man he was strong to resist, strong to conquer, the truest of friends; a husband and father, devoted to the verge of idolatry; good natured, cheerful and faithful to the last.

"The passing of such a man is a calamity indeed. His place is hopelessly vacant. He was one among a thousand.

His work is finished, and a memory is all that is left us. But in that memory lies our consolation and our compensation.

"It cannot be blotted out; its stimulation should be potent for years to come, and the coming musician should be the better for the legacy of good, sincere, faithful work left by him."

Mr. à Becket followed with a few words, making a motion to appoint a committee to express the sense of loss and deep-felt sympathy of the meeting. A committee was appointed, consisting of Dr. Clarke, Mr. à Becket and Mr. Stoll, who presented the following resolution, which upon motion by Mr. Cross was adopted, ordered printed in the daily papers and sent to the family of the deceased:

Resolved, That the Manuscript Society and the music profession have suffered a loss in the removal by death of Charles H. Jarvis that can never be forgotten. His fame as an artist of unsurpassed ability, exhaustive acquaintance with the music of every school, is public property. All who knew him can bear testimony to his lofty aims and steadfast pursuit of the highest standards of his art. But only those who knew him intimately are fully aware how large a part the same qualities of sincerity and singleness of purpose filled in his intercourse with his fellow men. Constant in friendship, ever ready to acknowledge and welcome merit in others. Candid, just, yet always kind in his criticism.

The passing of a good artist is a loss to the public who esteem him; a greater loss to his brethren in art who honored and emulated him. But the greatest loss to those who not only esteemed and honored him as an artist, but loved him as a friend.

H. A. CLARKE.
THOS. A. BECKET.
WM. STOLL, JR.,

Other remarks expressive of sorrow and appreciation of the character and ability of Mr. Jarvis were made by Messrs. Warner, Borst, Berg, of Reading, and Goepp. A letter was received from Mr. Chas. M. Schmitz, expressing sympathy and regret for his absence. A telegram was received from Mr. Leopold Godowsky, expressing his "deep regret at the sudden death of one of the most distinguished American pianists."

Mr. Stoll announces that the tickets for the remaining concerts of Mr. Jarvis' series will be accepted for admission at the remaining dates of the concerts of the Beethoven String Quartet. These dates are March 15 and April 19.

Art in the Ballet.

IF the ballet is to survive as an art, or if, to put it in another way, the fine arts are to be awarded more generous recognition in ballet, it should be reformed altogether and purged of the many absurdities that must vex and perplex the soul of the spectator with weird problems. Why should the première danseuse start her acrobatic gyrations from the angle of the usual "hollow square" with beseeching glance and outstretched palms? why should she snatch up her skirts (a quite superfluous action, this) to bestow a smirk of surprised recognition on the foot other than the supporting one; following up this inspiring exercise with a series of hopping plunges, alternated with a movement compounded in equal parts of actions suggesting a swimmer's side stroke and a cat performing its toilet? The "business" is a little difficult of description, but any one who has suffered (I use the term advisedly) the exhibition of it, will be enabled to fill up the blanks.

The whole action of the ballet is suspended for the purpose of these gambols, which are indulged in with greater or less precision and grace by every prima ballerina assoluta, irrespective of place and period and the character she is supposed by a popular delusion to be representing. Meanwhile the corps de ballet, disguised, as a rule, in wigs of a uniform color that halts half way between ginger and mustard, stand around and look on unmoved; it does them great credit, and is a thrilling spectacle. There are sundry additional vexations and inseparable difficulties to be encountered when coping with the fads of the danseuse—more often than not over-generously dowered by nature as to her physical proportions—whose beau ideal of costume for all occasions is an abbreviated perversion of a modern débutante's ball dress, shorn of two-thirds of its length and décolleté to exaggeration. This attire, which has been so graphically described as "beginning too late and ending too soon," is completed by a ribbon knotted round the throat and by a corresponding bow in the hair (a favorite "finishing touch"), and is insisted on, in spite of its glaring inappropriateness to the character. The dress of a dancer need be neither immodest nor without character.—*The Magazine of Art*.

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PAULINE LUCCA AS A VOCAL TEACHER.

An interviewer of the divine Pauline Lucca at her Viennese palace gives the following account of his visit. She chatted pleasantly:

Yes, you see, my music school is a real trouble, a misfortune; it has grown beyond my management. I simply was dying for the want of something to do, and I asked my husband's permission to give lessons. 'Yes,' said he, 'but only if you will not overtax yourself.' Then I began with a few pupils. But soon they came with such a rush that I could not attend to them single handed. At first I needed only an under teacher; now I have also a bass, a baritone and a stage manager; I would want an orchestra if I had the room for it. Everything is too cramped for space, and I beg of you to believe that all these accounts of my stage are overdrawn; it is only a large room after all; still the theatre is pretty, a real jewel box; it has been fixed up so beautifully for me by Baron Hasenauer, who wanted to show his gratitude for what I have done for his daughter. Though the stage is small it has accommodated twenty persons at the

same time. You will notice that besides the stage curtain there is another green one coming from the walls to the right and left of the stage. The shade of this curtain matches the walls, and when the theatre is not in use this curtain hides it so you would not suspect that you were in anything but a large room. The villa is small, and I have to economize space.

And is Frau Baronin much overworked?

Yes, dreadfully so. I cannot stand it. Last summer I fainted twice during my lessons. I shall make some changes and lessen my responsibility.

You surely will not accept all the pupils that offer themselves?

Not a bit! Of seventy-two applicants I have selected so far three. I am not one of those who tell every would-be pupil that she will become a singer. I can see at once whether a person has talent or a voice, and if something can be done with it. And why? Because I have been singing and heard everybody else sing since my fifteenth year; and after all, why should I give myself so much work and trouble? My pupils who desire to make singing a profession don't pay anything; I have a couple of rich dilettanti who must pay for all. I did not expect to make any money, all I wanted was to have something to do. But this is too much. Had I known that I would have to arrange for a theatre and stage I would surely not have launched in this thing. But if you tell the girls, showing a table, "this is a bouquet," they cannot understand it. It cannot be expected of them. This necessitated the erection of a stage, so that pupils can see everything as it is.

Recently I was told—it came from the academy where Hellmesberger was at the head—that I might give this academy the use of my name, to revive somewhat the former reputation and glory of the institution. "No," I replied, "you have some rules which I do not approve of; there is one, for instance, which excludes a pupil from the examination if she is not up in all the branches. I find this queer, and I will not consent to this." The public does not care whether this one accompanies herself or whether someone else does it for her. What do I care for her piano playing if she only can sing! So I have refused the proposal.

WAGNER AND SINGING.

IT is interesting to note the attitude of the daily newspapers toward the performances of Wagner music drama in German now in progress at the Metropolitan Opera House. The point of view of some of the leading writers appears to have changed in regard to one great essential of operatic performance, by which is meant the singing. It has begun to dawn upon the critics that the true Wagnerian declamation is not necessarily inconsistent with good voice production and a fine, sustained tone. Hoarse ejaculations and strident cries are no longer tolerated for the sake of a broad dramatic conception and skill in the employment of pose and gesture. The singers of the Wagner school are all praised for their self-unconsciousness, their devotion to high ideals and their intense dramatic earnestness. But they are generally condemned for not knowing how to sing.

There was a time when the critics contended that the Wagnerian declamation was something different from singing, and that it was based on different principles. But gradually the singers of the French and Italian schools have been invading the sacred realm of Wagner and have been proving that his music could be sung with all the resources of the art of bel canto, yet without any sacrifice of its dramatic power and significance.

It is curious that we did not all arrive at this conclusion long ago. Lilli Lehmann always sang Wagner as beautifully as she sang Meyerbeer or Halévy. There was never a particle of difference in the vocal method which she employed in La Juive and that which she employed in Die Götterdämmerung. The same thing is true of Emil Fischer, who simply by reason of his vocal art towered above all his male associates in the recent performances of Tristan und Isolde.

But unfortunately Lehmann is no longer a factor in the Wagnerian world of art, and Fischer, too, is passing. The great lights of the Wagner drama are either extinguished or burning dimly. Such names as Winkelmann, Scaria, Niemann, Vogel, Materna, Brandt are now a part of the history of a glorious past. These people did a good and useful work in

their day. The demands of the Wagnerian drama were so novel, its atmosphere so strange, that it required the training of a new school of performers to impersonate its great characters.

But Wagnerism now permeates all operatic art. So far as fundamental principles are concerned the most recent works that have come out of Italy are as Wagnerian as Siegfried. The singers engaged in the performance of these works are learning rapidly that the opera is not a costumed concert, as they made it twenty years ago, but a lyric drama in which music is, if you please, only a sublimated form of blank verse. They are paying such strict attention to pose, action, facial expression, make-up, stage business and mise-en-scène as we recently saw in the production of Falstaff.

From this to the interpretation of the later Wagnerian dramas will be but a short step for the great dramatic singers of the French and Italian stage. Already Nordica sings *Elsa* and Melba *Elizabeth* in excellent style. How much further is it to *Sieglinde* and *Gutrune*? As for the men, who does not look forward with high expectations to the Bayreuth festival of 1896, when the two De Reszkés are to appear in Siegfried? There can be no doubt that they will achieve a grand success, and that they will demonstrate how perfectly singable Wagner's later dramas are.

If they succeed in doing this they will also succeed in proving that the old-fashioned barking, whooping Wagner singer has outlived his usefulness. Then good by to the closed throat, the forced tone, the vile pronunciation of vowel sounds, the vicious portamento that converts melody into a horrible imitation of the steam calliope. Wagner has had to bear the sins of his chosen interpreters quite long enough. Let the world's best singers go to Bayreuth and fill their souls with the artistic inspiration of its dramatic traditions, and then we shall have a new and beautiful kingdom of Wagner.

DR. DVORAK'S AMERICAN MUSIC.

A CORRESPONDENT writing to a morning paper expresses himself rather indignantly in regard to Dr. Dvorák's so-called American music. The writer intimates that it is a piece of huge impertinence on the part of the genial Bohemian to come to the United States and point out to us a class of compositions, in the nature of folk songs, from which our native musicians might draw suggestions as to the melodic curves and harmonic germs of their themes. The correspondent objects to the negro melodies on the ground that they are not indigenous to the soil. The negro himself—like the rest of us, the writer might have added—came from a foreign land, and the music which he sings in the New World is not original with him.

The correspondent further declares that it is quite plain to him that these negro melodies are of Scotch origin and that the critics who are so enthusiastic about Dr. Dvorák's theory ought to read the history of the United States and learn that a part of the South was settled by Scotchmen, and thus the negroes got hold of the Scotch tunes. He does not tell us whether the Scotchmen found the negroes in Georgia waiting for them or brought them along. Perhaps we can find that out also by reading the history of the United States. But it might be suggested to the correspondent that the professional music critic has nothing else to do than to study the subjects which throw light on his art, and that it is never quite safe to assume that he is ignorant because his conclusions are different from yours.

We are under no contract to defend the music critics who have advocated Dr. Dvorák's theories, nor to defend the theories themselves. But the communication of the correspondent referred to is plainly based on insufficient information. He has recognized the Scotch scale and the Scotch snap, and he has arrived at a conclusion by a comfortably short method.

That blessed pentatonic scale has aroused a good deal of controversy. It annoyed some of our Bostonian friends quite seriously when Herr Krehbiel described it as a characteristic of negro music as known in this country, and it seems equally to have annoyed the correspondent referred to. As a matter of fact the pentatonic scale is not the property of the Scotch at all. It is a common primitive form and has been used—indeed, is still used—by nations whose music was or is in an elementary state.

Our Oriental friends, the Chinese, who are in a fair way to learn some new tunes just now, claim

that they have had a complicated musical system, regulated by imperial ordinances, since about 3,000 B. C. About 1300 B. C. the scale consisted of C, D, E, G, A. That is the ordinary pentatonic or so-called Scotch scale, and if the Chinese possessed it as far back as 1300 B. C., they certainly have prior claims to those of the Scotch or the negroes.

About 1100 B. C. the Chinese had a complete scale of an octave, from C to C, but with F sharp instead of F natural. About 900 B. C., however, the Chinese theorists became dissatisfied with this arrangement and abolished the F sharp and the B. Thus they got a new pentatonic scale consisting of C, D, F, G, A. It is a fact, however, that from the early ages the Chinese had a scale of twelve semitones, but it was used only for the purpose of setting the pitch of each succeeding pentatonic series. The five-tone scale was the one used for the practice of music. It is worthy of note right here that the Japanese were the people who expanded the pentatonic system in the practice of the Orient. Now, according to Dr. Hubert Parry, who has had abundant opportunities for close observation, the scale of the Scotch bagpipe, the Scotch scale, so-called, is not pentatonic. He says:

"Though often described as pentatonic, the scale comprises a whole diatonic series of notes, from which modes may be selected. These notes do not agree with our ordinary system, and their relations are merely traditional and chosen by ear. Taking A as a starting point, the next note is a little below B; the next is not C, but almost a neutral third from A; the next very nearly a true fourth above A, that is, a little below our D; the next almost exactly a true fifth from A, that is, very near E; the next a neutral sixth from A, between E and F, and the remaining note a shade below G. The type is more like the ancient Arabic than any other, and not really in the least like the Chinese, though the impression conveyed by the absence of the leading note misleads people into supposing that they are akin. Whether it is really a pentatonic scale, as some have thought, is therefore extremely doubtful."

The fact is that the pentatonic scale is a primitive form that is widely spread, and may fairly be said to go back to the night of time; for the Hindoo scales Vebavali, Mellari, Gaudi, Carnati, Saindhair, Malavarri, Medhyamadi, Hindola and Buphali are all pentatonic in different forms. The Carnati corresponds to the old Highland scale of Scotland, G, A, B, D, E.

Music written in pentatonic scales and other defective scales was found among the African bushmen by Burchell and Wood, and is described in Wallaschek's Primitive Music. The melody of a bush dance, given by the last named author, contains the notes D, E, F sharp, G, A, B. The melody is plainly in the key of D with the leading note omitted, which gives precisely the deceptive bagpipe effect referred to by Parry as not pentatonic.

Wallaschek, in summing up, says: "The general character of African music, then, is the preference for rhythm over melody (when this is not the sole consideration), the union of song and dance, the simplicity, not to say humbleness, of the subjects chosen, the great imitative talent in connection with the music and the physical exertion and physical excitement from which it arises and to which it appears so appropriate."

As to the Scotch snap which is so prevalent in the music of the American negro, that is no more Scotch than the so-called Scotch scale. It is simply a primitive form, a syncopation of rhythm, the natural result of an almost infantile desire to excite surprise by putting the accent unexpectedly on a short note instead of a long one. This device is common in Hungarian music and it is pretty generally believed to have been of gypsy origin.

It appears, then, that the peculiarities of negro music, which the correspondent recognizes as Scotch, are simply traits of primitive music as found in widely separated parts of the world. Wagner recognized that fact when he gave the primitive pentatonic scale to the bird in the forest in Siegfried. The critics who failed to see the Scotchness of the negro tunes probably viewed the matter from a slightly higher elevation than the annoyed correspondent of our esteemed morning contemporary.

It is hardly worth while renewing the discussion as to the Americanism of this negro music. The fact is indisputable that with the great mass of the American people it has proved to be more sympathetic than any other. It has come nearer to supplying the vacancy made in our national life by the absence of a folk

song than any other music. The most popular American composers—we mean popular among the masses—have been those who have imitated the plantation melody. It is true that we are passing away from that state; but still if you wish to touch the public heart, put a slavery scene on the stage and let the cotton pickers sing Dance, Boatman, Dance, or Bell da Ring.

IF YOU SEE IT IN THE SUN.

"If you see it in the Sun it's so," says the veracious advertisement. But the question has suddenly arisen, "Which is so?" There is a great difference between tweedle-dum and tweedle-dee in the office of our esteemed shine-for-all contemporary. Tweedle-dum may be said to be represented by Mrs. Bowman, the estimable music critic, who, like all other persons of broad and contemporaneous musical culture, is an ardent admirer of the works of Richard Wagner. Tweedle-dee is represented by the pleasant young gentleman who writes the news and gossip of the amusement world, and who has not yet outgrown the toys of the Donizetti epoch. Mrs. Bowman attended the performance of Tristan and Isolde at the Metropolitan and deemed it quite unnecessary at this late day to discuss the merits of the sublime music drama. She regards them as established beyond peradventure.

But on Sunday, March 3, the young man who is supposed to write news went out of his way to write down Adolph Jullien, Ernest Reyer, Professor Tappert, Glaserapp, Edward Dannreuther, Hubert Parry, Krehbiel, Henderson, Finck, De Koven, and even Jean de Reszké, a lot of asses. Here are a few extracts from the wise and puissant outburst of the brilliant young man of the Sun:

It was a bold step on Walter Damrosch's part to open his season with Tristan and Isolde. The concentrated essence of all Wagner's theories is to be found in this work, and in it his peculiar ideas find their most extreme expression. If it was desired to stir a first night audience to fiery enthusiasm no more unfortunate selection could have been made. Even ardent Wagnerites are sometimes heard to pronounce "Tristan" rather "langweilig," and it must be confessed that four hours and a half of biology and psychology and several other ologies set to music is just a little tiresome. * * * It can scarcely be denied that Wagner seems to take a sort of grim delight in pushing a situation off the precipice which divides the sublime from the ridiculous, and then holding a moral axe over your head and forbidding you to smile on pain of death. * * * The celebrated love duet, too, is of an unconscionable length, and the listener is always waiting eagerly for the moments of supreme beauty which never come; or if they do come it is only like shadows, which vanish ere one is scarce conscious of their presence. To speak lightly, there are moments in this interview between Tristan and Isolde which are very like a go-as-you-please match between orchestra and singers, where all tonal beauty seems cast to the winds; the words of the text are swallowed up in a general chaos, and the air is fairly rent with the screams of the lovers and the crashing of the orchestra. Many smiled surreptitiously at this pandemonium the other evening, and one woman said afterward that she became so nervously excited that she narrowly escaped jumping up and joining in the affray to the full extent of her vocal ability.

We are not at all surprised that this young man, who is wholly unfitted by culture or experience to be a critic of music, should have burst out with this diatribe. A score of years ago he would have been extremely popular. It can hardly be expected that with his limited experience he should know enough to stop and wonder whether it were not possible that he might be wrong and the rest of the world right. But what does astonish us is that Mr. Dana should permit his paper to be thus stultified by a direct difference of opinion between its accredited music critic and a young reporter. Bad as a difference of opinion between Tuesday's paper and Sunday's is, however, it is not quite as bad as two different opinions in one issue. Mrs. Bowman went to the matinee of Siegfried on Saturday, and on Sunday appeared on page 7 her criticism, in which she said:

Fafner's voice is still too near the audience—it is too realistic, too much Behrens and too little Dragon, though the *Alte Brui* himself behaved better yesterday and was entirely proper in every writhing, every wink and every particular.

Now, whether this was a just criticism or not has nothing whatever to do with the case. It was the opinion of the Sun's critic and ought to have been official. But on page 11 the young man spread himself in this style:

The Fafner of this season is but a poor specimen of a dragon and would fail to strike terror to the soul of even a much less doughty knight than Siegfried. He seems to be in a sort of torpor, like an alligator in the off season. Some persons have been heard to admire his eyes, but the gleam that they admit is so palpably Edisonian that it excites nothing profounder than a smile. His teeth, on the other hand, look as though in their day they might have been alarming enough. Now, however, they are in a rather loose and precarious condition, and he brings them together in so gingerly a manner as to indicate that he himself has but little faith in their powers. The poor beast has apparently no other weapon at his command, and as his movements are decidedly leaden the vivacious Siegfried makes short work of him. Really, you are almost sorry for the wretched animal.

Either on page 7 or on page 11 what you see

in the Sun is not so. We may be told that it does not concern us if the great morning luminary chooses to make a fool of itself, but we assert that it does. We buy the Sun and we have the same rights as its other readers; and we are willing to wager a small sum of money that all of them who are interested in music are in the dark as to the Sun's real opinion. It is to be hoped that Mr. Dana will make up his mind about this matter, and then we shall know just where our bright morning contemporary stands, and so far as music is concerned we shall be sure that if we see it in the Sun it is not so.

HANSLICK'S REMINISCENCES REVIEWED.

WILHELM TAPPERT writes: It is not long since that I had occasion to speak of the remarkable indications which prognosticate a renewal of opposition against the powerful Wagner influence. This opposition might have a certain right of existence on account of the senseless deification on the part of the stupid, who do not understand. The opponents, however, go further; they prophecy that Wagner's creations will disappear from sight, that it cannot last much longer, as it is written: 'After Lohengrin he has only furnished works which rank as curiosities.' In some circles there has been a revival of the assurance that 'the days of the swindle are counted.' These phenomena among the musical reactionaries were explained when an old Wagner follower told me that Hanslick's *Reminiscences* had been published quite recently, and that this was the cause of the swelling of so many breasts with a lionlike courage.

These memoirs have wandered from the *Neuen Freie Presse* to the *Deutsche Rundschau* and are now bound in two volumes to enrich our collection of fine-worded literature. I have incorporated them in my library and have read them. At least one volume might be written against them, many unauthenticated assertions might be combated, many declarations might be assailed, and so forth. For this time I will only pick out a few flaws; it is not done with a view to irritate those who usually season their charity soup with Hanslick's high spirited twistings, views and opinions—it is only about a few intermezzi which go back more than thirty years.

Hanslick begins his second volume with these lines: 'The year 1862 brought two German tone poets to Vienna, great and singular appearances, withal as dissimilar as possible—Johannes Brahms and Richard Wagner. The latter is said to have remarked, 'I am the only German who has not heard Lohengrin.' Hanslick sees in this a childish exaggeration. Where did he get these words from, whose correctness I doubt? Richard Wagner saw Lohengrin for the first time on May 15, 1861.

Hanslick talks a great deal on this and that subject, but mostly without reference to exactitude. One day Tausig is said to have stormed in on Uhl with the exclamation: 'Think of it, Wagner is gone without saying anything to me, and I am his security with the paperhanger!' How delicate, and how impossible! It is nothing more than wretched tattle—Viennese women's *klatsch*, gobbled up by Hanslick and preserved for future generations. The idea of Tausig, without means and twenty-two years of age at the time, being bondsman in 1864 for Wagner, whose operas were being performed in Vienna! Nonsense! And were it true, Tausig possessed enough nobility of character to know what is customary in such cases.

Hanslick busily digs up all sorts of things, even a criticism of Freytag from the year 1869; he also cites the attack of Präger, which has been branded for all time. A caring sense has gathered much, but also has much forgotten or not divulged. In order to arouse memories I will give a copy of an episode from Wagner's unpublished memoirs. I received this copy from him on January 22, 1877. * * * 'I arrived in May, 1861, in Vienna for the first time since my lengthy banishment, expecting there the fulfillment of a promise made me by letter by Hofkapellmeister Esser, to give for me several representations of my operas. It was here then where I heard for the first time my Lohengrin. Although the opera had been given frequently before this, the whole personnel was present at the rehearsal as I had requested. The orchestra executed the prelude with so much warmth, the voices of the singers and many other good qualities came out through the familiarity with the subject with such a surprising beneficial effect, that, overpowered by the impression it made on me,

I lost the inclination to undertake a criticism on the execution of the work as a whole. The fact that I was deeply touched seemed to be noticed, and Dr. Hanslick thought this to be a proper moment to be introduced, while I was sitting and listening on the stage; I gave him a short greeting, as to one totally unknown to me, upon which the tenor, Ander, introduced him again with the remark that Mr. Hanslick was an old acquaintance of mine. I replied short that I remembered Mr. Hanslick very well, and turned to watch the rehearsal. It seems that my Viennese friends had the same experience as had formerly my London acquaintances, when they ineffectually tried to make me attentive to the most dreaded critic of the *Times*. This Mr. Hanslick, when young, at the university, was present at Dresden when Tannhäuser was given for first time, and filled with glowing enthusiasm for my work, he became my worst opponent when my operas were produced in Vienna.

'Those here connected with the opera are friendly to me, and they seem to harbor no other thought than to make peace between me and the critic. As this did not succeed, those may not be wrong who attribute my want of success in all my future undertakings, which were calculated for Vienna, to this new enmity.

'The chief director of the Imperial Opera House was soon in accord with me as regards the feasibility of a first production in Vienna of *Tristan and Isolde*. When in the fall of that year I wished to begin the rehearsals of this work, the first drawback was a persistent throat trouble of the tenor, Ander. I had to accept other drawbacks, and more were in view, so I left Vienna without accomplishing anything. I was therefore much surprised to receive the following year—1862—a renewed invitation on the part of the direction of the Vienna Opera House for a representation of *Tristan*. I was told that all difficulties had been removed, and that Ander had recovered his voice.

'This caused me great wonderment, and making closer inquiries I was enlightened as to the events which had transpired since my departure from Vienna. It appears that even before my departure it was Frau Luise Dustmann who had taken a real liking for the rôle of *Isolde*, and had tried to overcome the strange impediments that were in my path by taking my promise to come to an evening party, where she wished to introduce Dr. Hanslick again. She knew there was no chance for me without changing this man's attitude. My good humor that evening made it easy to treat Hanslick as a casual acquaintance until he induced me to step aside for an intimate conversation, during which with tears and sobs he assured me that he could no longer bear to be misjudged by me. The criticisms that I had given attention to were not prompted by malice, but rather by reason of a limited individuality, that he desired nothing more than to be instructed by me, so as to widen the limits of his understanding. These declarations were made by him with such apparent feeling that I had no other thoughts than to quiet his suffering, and to promise him my complete sympathy in his future work. I had as a fact learned before I left Vienna that Hanslick had spoken in the highest terms of me and my amiability to my acquaintances. This change of attitude had its effect on the opera singers, and especially on a court councillor, a certain Raymond, who was in the councils of the imperial "Oberhofmeisters," both incapable and in dread of Hanslick. These determined now that the production of *Tristan* was a matter of honor for Vienna. This is the reason for the renewed invitation.

'As I then, in accordance with this invitation, arrived that fall of 1862 in Vienna, the following singular event happened soon after. I wanted to read to the family of Standhartner the poem of the Meister-singer, which I had composed since last I was in Vienna, and as I felt after that evening a real interest in Hanslick I thought it well to invite him for this occasion. During the reading we all noticed that the redoubtable critic grew impatient and pale, and at the conclusion nothing could induce him to remain longer in the social circle; his taking leave was marked by an unmistakably irritated tone in his voice. My friends were of the unanimous opinion that Hanslick looked upon the poem as a pasquinade upon himself, and that our invitation to be present at the reading had been considered an insult.

'As a fact, from this evening a marked change made itself manifest in this critic's comportment toward me, and culminated in decided enmity, on

which he has continued to live until this day within the self-enjoyed limits of his individuality.

RICHARD WAGNER.

Hanslick tells of his meetings with Wagner in 1845 in Marienbad, in 1846 in Dresden, in 1848 in Vienna. It does not appear that the master had derived much pleasure from these. This is accounted for: the difference of character was too pronounced. Who reads impartially the reminiscences of the Viennese litterateur cannot fail to note the lightly covered vanity of an old coquette, woman's chatter, and unmanly thought. One is only told of matters wherein he figures, only the names of those men whom he knew; large general views are totally wanting, although Hanslick prided himself on these. In one place he exclaims, "I have never attacked Wagner in small matters"—which is not in keeping with the truth. In 1858 this writer blamed much the occurrence of sixteen words of one syllable in Lohengrin:

LASS MICH IHN SEHN, WIE ICH IHN SAH,
WIE ICH IHN SAH, SEI ER MIR NAH!

Has it taken from the merit and the importance of the Freischütz that *Agathe*, in her great aria, has to pronounce twenty-three words of one syllable? Two little examples from Hanslick's Reminiscences would have amply sufficed to beget Wagner's strongest antipathies. One is on page 220, first volume: "The first decoration (order) is to a man what the first ball is to a girl." The other is on page 94, second volume: "It was a cosy evening when Brahms and Billroth exchanged with me the brotherly *Du*. It gave me more pleasure than would two decorations!"

This was very flattering for Brahms.

BALTIMORE.

A NUMBER of communications have appeared during the past weeks in these columns, coming from Baltimoreans who agree with THE MUSICAL COURIER in its criticism of the state of music in that city.

We believe Baltimore has a population of over half a million. Its Johns Hopkins University is a seat of learning, and its Peabody Library probably the most valuable reference library in this country. As a hospital the Johns Hopkins ranks above most institutions of its kind for various reasons not necessary to explain. The Walters Art Gallery carries a renown beyond the confines of this country, and there is in that beautiful city a great circulating library and branches known as the Enoch Pratt Library, presented to the city by a philanthropist whose name it bears, and who was originally a poor Connecticut boy, who located in Baltimore years ago and made a fortune there. The people have all the opportunities for culture in science and in art except in that one branch which is both a science and an art—and that is music.

When the late George Peabody donated money for a library he also set apart a sum of money for a conservatory of music, and this conservatory of music has been a source of pungent ridicule ever since it started. It has not produced any pupils of musical merit in all its career of a quarter of a century; it has not given any impetus to musical culture; it has not created a demand for local musical performances; its concerts are burlesques; the attendance consists of a number of deluded worshippers of a social fad; its present faculty is unfit to teach in a music school of a Western country town, with the exception of a few men who are really ashamed to be associated with the institution and who remain as a matter of livelihood; its future is absolutely colorless and without hope of regeneration.

If those gentlemen who control the destinies of the Peabody Conservatory of Music believe that these criticisms are not true and that they are dictated by a false motive, they will continue the present absurd and insane system, for in a spirit of charity we call it insane. If they mean to do their duty to the city of Baltimore, to its people, to the memory of George Peabody and to music, they will reorganize the institution; place at its head a wide-awake, intelligent, executive musician who will demonstrate to them in six months that the past management has been a crime to music as well as an injustice to the people of that city.

In substantiation of the above we append the following from the Baltimore *Every Saturday*:

Much, if not all, THE MUSICAL COURIER says is unfortunately true; the only objection that may be made is to the estimate of Van Hulstyn, the first violinist. While that gentleman may not be equal to the exactions of an orchestra of the standard of the Boston Symphony, yet he is not so poor as THE MUSICAL COURIER pictures him. All that is said of

the orchestra barely does justice to its shortcomings. This was manifestly apparent at the concert last week, when its irregular playing completely marred the beauty of César Thomson's work. But the story is only half told. The method of teaching employed would excite the ridicule of any second-class teacher, and be despised by any first-class institution. As a matter of fact the faculty or the institute use their position to impose on the public. The Hamerik clique appears to have absolute control and pull the wool over the eyes of the non-professional board of directors, who, having no practical knowledge themselves, are unable to discriminate between talent and mediocrity, and, knowing no better, accept such work as the faculty gives without askance. There is no reason why music cannot be taught at the Peabody as well as in any music school in the world, nor is there any excuse why the Baltimore public should not be enabled to listen to symphony music of the highest order at a nominal charge; but to have these changes accomplished there must be, as THE MUSICAL COURIER suggests, an entire cleaning out of the present musical staff and the substitution of capable people in its place, with a director possessed of executive force—who can select intelligent and capable material for instructors and members of the orchestra and who has the power to bring the musical standard of the Peabody up to the plane intended by its founder.

RAFAEL REDIVIVUS.

THE recent return of Rafael Joseffy to the concert stage was one of the most important events of this active musical season. Mr. Joseffy has not been heard in public for four years or more and every effort to induce him to play was fruitless. All sorts of surmises were made as to his silence. He was nervous, his health was completely broken, he feared the competition of rivals, he could no longer play and a half hundred more silly, absurd rumors were circulated. But the great virtuoso knew full well what he was about and held his peace and with characteristic indifference, not even affirming or denying any of the swelling reports. That he was working, working tremendously, we have from time to time informed our readers. A great artist like Joseffy cannot change his style in a month or a year. Study, remorseless, ceaseless study, extending over a period of at least five years can alone aid and perfect the mental growth of a pianist, and Joseffy in the very heyday of his reputation voluntarily abandoned public playing, its glories and emoluments, and betook himself to solitude, from which he never emerged until his appearance with Theodore Thomas and his orchestra week before last in Chicago.

When Joseffy made his début in New York in 1879 he was a very young man. The brilliancy and daring of his play, his ravishing touch, aerial delicacy and supreme control of the externals of the piano keyboard dazzled most of us to his deficiencies, deficiencies be it said that are part and parcel of youth and its arrogance. The two Chopin concertos he played and still plays them inimitably, but we regretted the absence of a marked emotional sense of the lack of breadth. The young eagle gazed unblinkingly at the very sun, yet the sheer technical audacity did not suffice him or his public. The solitary pupil of a solitary colossus, Karl Tausig, Joseffy was not the product of any school or conservatory methods. His style was unique, it was without depth, and though subtle had not fullness or splendor of tone.

But the young man was not content to stand still. He played the fourth and fifth Beethoven concertos, the Schumann, the D minor of Rubinstein, the Tchaikowsky B flat minor, the E flat and A major concertos of Liszt and many other works both classical and romantic. He grew in artistic stature and on the imaginative side his play grew greatly. He became enamored of the music of Brahms and played the B flat major concerto, one of the greatest of its kind in the literature of the piano. Then Joseffy, feeling the need of close study, threw up all his public engagements and, with the exception of a few hours' teaching every week at the National Conservatory, dropped entirely out of the musical world.

But the interim has been an important one in his career. It is a custom in the Roman Catholic Church for its members to make annual retreats. In solitude the world, its noise, vulgarity, brutality, heartlessness and false pleasures are all forgotten. A man possesses his soul in peace; he is with himself. He recollects himself, as they say in French. These spiritual retreats are of inestimable advantage to the artist. Worn out by the fatigue of playing, of the glitter and intoxication of public adulation, art is apt to become numbed, its finer shades lost. For an artist to retire for earnest prayer—which is study—is not alone healthful, it is absolutely necessary for the maintenance of sane spiritual and moral ideals. Away from the dust and turmoil his soul in communion with the classics grows apace. Drinking at the fountain of Bach, Mozart and Beethoven gives him renewed vigor and quenches his feverishness and restlessness. Joseffy has taken just such a retreat, and its effects on his art have been profound. Al-

ways a master of his instrument, he is now a master of himself. His interpretations of the classics have matured, and while he is as brilliant and meteoric as you wish, he plays now with a repose, depth and richness that ranks him with the greater masters of the art of piano playing. In Chicago he played Brahms' beautiful and lofty work with a nobility and distinction of manner which told the story of his protracted vigils of study.

He has now reached the epoch of maturity, and for the next ten years it will be difficult to predicate to what heights he may aspire and reach. As an eclectic pianist he has no living rival, and the mantle of Tausig has indeed fallen rightfully on his shoulders. He is no longer a specialist, a technician or an interpreter of a narrow range of piano composers, but an artist of the first rank. If he plays in New York he will realize the extraordinary reverence in which his name is held. And it is a name yet to conjure with. With sincere joy we are happy to write—Rafael Joseffy redivivus!

Gennaro Volpe.

SIGNOR GENNARO VOLPE, that marvellous mandolin virtuoso, is still one of the star attractions at the various swell soirées, musicales. He readily won the enthusiasm of the house during the concert at Chickering Hall, Tuesday night, when he played two numbers, Cavatina, by Raff, and Madoline, by Thomé, and his own clever composition, A Night in Florence, with even greater brilliancy and finer technic than on the occasion of his début at the house of Mrs. Dr. Egbert Gurnsey, in Fifth avenue. Besides, he is more than ever a favorite socially.

A Pupil of Miss Howson.—Miss Pauline Ingre Johnson, the young soprano, is attracting much attention from musicians by her beautiful voice and exquisite singing. Miss Johnson is a pupil of Miss Emma Howson, and has acquired the purity of tone so well remembered in Miss Howson's singing some years ago.

The Musical Building.—Negotiations between the owners of the vacant Western News Company property on Randolph street and the persons interested in the proposed Handel Musical building for the lease of the property have nearly reached a conclusion. The proposed building is to be the home of the children's musical classes conducted by Prof. W. L. Tomlins and his assistants. It will also be the headquarters of the Apollo Club and will contain the Handel Hall. The property includes 40 to 44 Randolph street, with a north frontage of 75.86 feet and a depth of 104 feet. It is divided from Central Musical Hall on the west by a wide alley which could be bridged over and both buildings connected for the convenience of musicians. Already many professional musicians and firms handling musical goods have agreed to take space in the building when it is ready. The scheme of reconstruction is to cut the building in two horizontally, just over the first story. Then the upper portion is to be raised and the recital hall built into the space between. A syndicate has been formed to carry out the work, which includes H. N. Higinbotham, Charles L. Hutchinson, H. H. Kohlsaat and Cyrus McCormick.—*Chicago Times.*

A Young Singer.—Miss Ethel Myer, the eleven year old daughter of Mr. Edmund J. Myer, the vocalist, sang on March 2 in Brooklyn. She is perhaps the youngest concert singer in this country; certainly of late years. The Brooklyn Times in speaking of her singing says:

One is impressed with her wonderful maturity of style. In the use of words, in phrasing and expression, she exercises the skill of an artist, rippling through runs, trills and staccatos with perfect ease and with tones clear and flexible, and bird-like in their purity and sweetness. She has the voice of a child in power, yet in color, quality and effect it is the voice of a trained singer, filling a large hall without apparent effort to the young artist. Her voice is remarkable in compass, ranging from low G to A flat in alt, and in light work to an octave above high C.

The vocal attainment of this accomplished young miss is very gratifying to her father, and it illustrates the theory he advocates in voice training; conservation rather than restoration.

Abram Ray Tyler Concert.—The sixth organ recital at the New York Avenue M. E. Church, of Brooklyn, occurred on March 9. Abram Ray Tyler, the organist, was assisted on this occasion by Miss Mona Downs, soprano, and Graham Reed, baritone. The program was as follows:

Prelude to a fugue, in G major, op. 12, No. 4.....Abraham Ray Tyler
Fugue in G major, op. 12, No. 4.....Henry H. Dunham
Baritone solo, Why do the Nations (Messiah).....Geo. F. Handel
Sonata da Camera, in D minor.....A. L. Peace
Soprano solo, Elizabeth's Prayer (Tannhäuser).....Richard Wagner
Nocturne, No. 1, in F.....Robert Schumann
Baritone solo, The Lost Chord.....Arthur Sullivan
Cantilene Pastorale, in A.....Jules Grison
Soprano solo, Hear ye, Israel (Elijah).....Felix Mendelssohn
March Célèbre (from the First Suite).....Franz Lachner
Transcribed for organ by P. Lux.

The next organ recital, Lenten program, will be given Saturday, April 13, at 4 o'clock. The next musical service of this church, with music from "German Composers," will be given on Sunday evening, March 31, at 7:30 o'clock.



TRISTAN AND ISOLDE.

Is it the moved air or the moving sound
That is life's self and draws my life from me,
And by instinct, ineffable decree,
Holds my breath quailing on the bitter bound?
Say! is it life or death thus thunder crowned?
DANTE GABRIEL ROSSETTI.

Fatality; a loosing of all ties;
A wild abandon to the instant bliss!
A langorous sinking in the arms of Night;
Nirvana of all life save passion's sighs!
Passion enfocused to one flaming light,
Blinding the hell beneath, the heaven above;
Concentrate fire of overwhelming love
Burning in one long kiss.

Twin stars of night's mid-noon
Which track the flying moon,
A thirst for some new delight
Which lies hidden from mortal sight
In a deathless, rapturous swoon
At the rich, warm heart of the night;
While zephyrs of subtle perfume,
And flowers of fantastic bloom
Breathe through the violet gloom,
Where remembrance is hid in a tomb.

But night's shadows soon fade away
At the martial tramp of the day;
And the hearts which beat madly fast
To an impulse too sweet to last,
Awake from the bliss of the night-long kiss,
And from day's cold abyss
Feel the creeping, shivering, freezing breath
Of the bloodless, spectral, engrossing death;
And Fate overtakes them thus, heart to heart,
For what love has united, death cannot part!

FRANK E. SAWYER.

A PROGRAM lies before me. On the cover is the announcement: "Thirty-first season, 1894-5 Mr. Charles H. Jarvis' series of six classical soirées. Fourth soirée. Saturday evening, February 9, 1895. Mr. Jarvis will be assisted by Mr. Wm. Stoll, Jr., violin; Mr. Rudolph Hennig, violoncello." It was the last soirée of music that Mr. Jarvis, the Philadelphia pianist, ever gave. He played a group of pieces from the old masters of the piano, Couperin, Rameau, Graun, Dussek, Hummel and Moscheles. Then with Mr. Hennig two of the fantasiestücke, by Raff, and later some studies by Moscheles, Raff, and little pieces by Jensen. The evening closed with the great B flat piano trio of Beethoven. The program was characteristic of the pianist. He was, eclectic in his tastes, but his warmest affections were bestowed upon the classics. He was in the true sense of the rudely abused phrase, a classical pianist. Perhaps his pianism was a little old-fashioned for modern ears accustomed to orchestral effects, but he had the true piano style. He was a devotee of Hummel, and not even De Pachmann played the B minor concerto of old Johann N. with more taste or finish. During his thirty years before the public Mr. Jarvis, like Richard Hoffman, never swerved from his allegiance to the Chickering piano. Its action, scale and tone suited him, he declared, and he would have no other instrument.

My memories of Mr. Jarvis are most intimate and sweet. Although I had heard Rubinstein and Von Bülow in 1873 and 1875, yet I was but a prentice hand at music to rightfully judge them. It was at the Jarvis classical soirées that I learned to love the literature of the piano. How music lovers twenty-five years ago did revel in those long evenings of music making in Natatorium Hall! All the old and new in chamber music was played, and in 1875 I wrote my first music criticism. I have it yet. It is very weird, and the dead pianist was the unlucky subject I never studied piano with Mr. Jarvis, but I owe him a huge debt of gratitude. Michael Cross, one of the most

cultured musicians in this country, was the unhappy man who guided my lazy fingers through Cramer.

I remember in 1877, if I mistake not, that Mr. Jarvis played all the literature of the piano in a series of private musicales at his residence on North Nineteenth street. It was a prodigious feat, for all composers from Alkan to Zarembski were represented, and piano concertos with string quartet accompaniment were included. What a record and what endurance the man possessed! His life was absolutely devoted to music. The last letter he wrote me spoke of a partial hearing of Verdi's Falstaff, and at a recent visit to New York he left the Lyceum Theatre to run up for the last act of the Huguenots. With Mr. Cross and Mr. Gaertner Mr. Jarvis made Philadelphia musical culture what it is. And it was all uphill work thirty years ago. Of late years Mr. Jarvis has appeared at the M. T. N. A. meetings, but he was at his best in his own circle of music lovers. He was, I think, the last of the Thalberg players, and even argued that modern piano playing must revert from realistic methods to the "grand school" of beautiful tone production and elegance of style. Mr. Jarvis' death is a personal sorrow to us all.

I was reminded of Philadelphia most forcibly by a visit last week from Alfredo Barilli, the pianist and composer. Barilli has been in Atlanta for over a decade, working hard in the musical vineyard, and with good results. New York, however, is the place for a man of his abilities. He devotes himself almost entirely to singing, and he has inherited the methods and traditions of teaching the true old Italian school which made his uncle and his father, Antonio and Ettore, famous in their day. Barilli was a pupil of Ferdinand Hiller in Cologne, and later he studied piano with Theodore Ritter, of Paris. He was a classmate in the composition classes under Hiller with Englebert Humperdinck, the now celebrated composer of Hansel and Gretel. He tells a story about Humperdinck bringing a vase in 6-4 time to Hiller and the old man simply plucked out his Hebraic beard in despair. Alfredo walked home with Humperdinck after the lesson, who said plaintively, "Well, why not a vase in 6-4 time?"

Barilli was known in Cologne as the Dark Pianist; for once while he was playing a Chopin nocturne in concert the lights went out, but he continued playing and a panic was averted. I remember his father, who was Adelina Patti's brother, very well. He was a great *Rigoletto* in his day. Of him we used to sing:

A famous signor named Barilli
Wore a collar they call picadilly;
As he walked down the street,
So prim, tall and sweet,
Susceptible maidens looked silly.

But he never cared; only Wagner's name could arouse him. Then look out for storms. I think that De Vivo and the elder Barilli could say more disagreeable things of Richard Nibelung's music than can Colonel Ingersoll relate of the late Moses' Commandments.

I have just finished Albert Morris Bagby's "Miss Träumerei," a very clever and pretty story of musical student life at Weimar. All admirers and Liszt worshippers will read the volume with intense pleasure, for it gives the most minute and vivid account of the Pasha of the Hundred Tails who ruled Weimar with his ivory sceptre. Thinly veiled sketches of well-known Liszt pupils are presented by the author with a sympathetic pen. There is of course a love story, but the chief interest of the story centres in Liszt. The account of his lesson-giving are of historical value. Friedheim, Siloti, Rosenthal, Aus der Ohe, Xaver Scharwenka are all described; in fact Mr. Bagby has given us an exceedingly neat and interesting history of Weimar in its palmy days. "Miss Träumerei" will make a stir in the music world.

Bernhard Stavenhagen's B minor piano concerto, op. 4, is not the sort of work that will attract the amateur, but it is a fine, musicianly effort, savoring of Brahms as to thematic workmanship and dignity and sobriety of style. It is very modern, very difficult, and I wish that the composer would play it here with orchestra. Although Stavenhagen is a Lisztianer he is evidently a staunch partisan of Brahms. In the last movement his Weimar tendencies peep out in the

rich and brilliant passage work. The concerto is altogether a notable achievement for such an early opus.

It was a German critic of acuity who said of the music in *Tristan and Isolde* that "the thrills relieve each other in squads." Certainly Wagner touched the top notch of his boundless imaginings in this supreme apotheosis of lyric ecstasy. I heard the work for the fifteenth time last Wednesday night, and again my nerves were taxed to their uttermost. A scorching sirocco for the soul are the sultry blasts of this work. Nothing has ever been written that is comparable to it in intensity, and it is safe to predicate that succeeding generations will not view its double. Wagner himself confessed that when he wrote it he could not have composed it otherwise; it is full blown with his imperfections, his glaring excellences, his noble turgidity, his lack of frugality, of economy, of resource, his dazzling prodigality, his riotous tonal debaucheries, his soggy prolixity and his superhuman fascinations.

All that can be urged against Wagner's musical ways we are perforce compelled to acknowledge. He is all that his musical enemies say, and much more; but how wilted your theories are when in the full current of this tropical simoon! I have steeled myself repeatedly when about to listen to *Tristan* and summoned up all my prejudices, bade my feeble faculties to perform their task of analysis, but I am routed, breathless, supine and vanquished before the curtain rises.

What boots it then to gird critically at an art, a devilish, demoniac art, which enchants, thrills and makes mock of all your spiritual theories about the divine art of music. Here it is no longer on the heights as in Beethoven's realm. The philosophy of Schopenhauer, which is hurled at your head in the pessimistic dualism of the famous love scene, availeth naught to stem the lascivious torrent. To be quite truthful, *Tristan and Isolde* is the last word, the very deification of carnalism. Call it what pretty titles you may, wreath the theme with the garlands of poetic fancies, but the great naked fact stares at you, a stony, phallic fact. It is a man and a woman. The love potion does but unloosen their tongues, for both were mute lovers before *Brangaene* juggled with the fatal brew. Not in the sacred writings of the Jews, nor in Shakespeare are such frenetic passions. The Songs of Solomon is a mildly Vergilian in comparison. This distinction then must be conferred upon Wagner. He is the greatest poet of passion the world has yet encountered. As fierce as Swinburne, he has not Swinburne's matchless art, but he has a more eloquent instrument than words, he has the orchestra, which storms thunders, surges and searches out the very heart of love. A mighty master, but a dangerous guide.

I am not an ardent admirer of Wagner's books to his dramas. There is much that is puerile, much that is formless, and every scene is too long by one-half. It was Louis Ehler who said nothing but the sword would suffice, and a heroic sword, to lop off superfluities. To the argument that much lovely music would be sacrificed by any such summary processes, the answer must be—sacrifice it. Dramatic form must absolutely come first, else the whole Wagnerian framework topples groundward. Besides, there remains an abundance of beautiful music—although I am conscious that this argument has an amateurish sound. But there is enough music in the first act of *Tristan and Isolde* to furnish forth a composer with ten operas. This act is the most perfect. It could not be changed one note without absolute damage to its symmetrical structure. But then the second and third acts!

If you consider it you will discover that *Tristan* is not the protagonist of this fiery soul drama. He accepts the potion in the first act, gets stabbed in the second and pulls away the bandage from his wound in the third. *Isolde* is the more absorbing figure. It is her enormous passion which breaks down the barricades of knightly honor and reserve. It is she who extinguishes the torch that summons *Tristan*. She signals him with her scarf; she meets him more than half way; she dares all and loses all. She is not timid, nor does she believe in half measures. Shakespeare in *Juliet* or Ibsen in *Hedda Gabler* never went to such lengths. I think that to Wagner should

be awarded the palm for discovering the New Woman. Her key is high pitched from the first. And with what superb wrath she cries:

"Destroy this proud ship, swallow its shattered fragments and all that dwells upon it; the floating breath I will give you, oh, winds, as a reward." And Wagner has wedded these beautiful words to magnificent music.

Superlatives are in order when writing of Wagner. Let us look at the obverse of the musical medal. That this musical drama has its halting moments we all know to our sorrow. The weary *King Marke* of Cornwall should be confined to pantomime, for his character at least on the operatic stage is insupportable. Even in this Wagner antedated Ibsen, for he created the philosophical bore. An aged and bewhiskered *Hamlet*, this *Marke*, who instead of leaping sword out of scabbard and hewing down the poacher on his fair preserves, prefers to lift up his voice and moralize. It makes you ask yourself if this can be the Wagner of the first act. But the Wagner of that act was a fiery Celt, the one of the second act a very philosophic browser after the eternal "idea" of the tiresome Teuton.

The truth is Wagner in his intense absorption in his creations forgot all about the existence of Kantian's categories of time and space. It requires almost superhuman nerves to set out *Tristan and Isolde* with unflagging interest; not because it ever bores, but because it literally drains your physical and psychical powers. The world is drab color after this huge draught which Wagner proffers you in an exquisitely carved and chased vessel, but one far too large for human capacity. He has raised at least ten degrees the pitch of passion; and this work, which I take to be his most perfect flowering, sets the key for the *Zeitgeist*. Let Nordan call us degenerates and our geniuses mattoids—we cannot help it. We are the product of our age and we love Wagner because he moves us, thrills and thralls us. It is not the highest art, but it is the most completely fascinating.

As I listened to Ysaye's performance of that wonderful violin concerto of Beethoven at the Philharmonic Society Concert, I realized what a central grip the master of masters had on himself and on his hearers; how he set our pulses throbbing, but with beautiful, serene, noble music; how disordered our nerves are after a Wagner opera; what a spiritual lassitude preys upon us. No, no, a thousand times no! Wagner's influence is not altogether pure and healthy, and Beethoven's is. But being athirst of feverish ideals, we eagerly enter the gorgeous, glittering, bespangled dome of Wagner's with its myriad colors, while yonder in the clear azure light stand the undefiled porticos of Beethoven's classic temple. I suppose Wagnerisms are right, after all. To taste of Wagner is to know the evil of life and love. It brings keen pleasures and—satiety.

But to Mr. Damrosch must be duly accredited the honor of reviving the latent love of German opera. He labored in the face of scoffers and doubting Thomases, and he has proved the validity of his judgments, besides revealing himself as a very gifted young man. In reviewing the past I am rather of the opinion that the baptism of critical fire he endured for a decade was the salvation of Mr. Damrosch. Born with a golden spoon in his mouth—for he inherited his father's musical talent—he might have jogged along contented with nature's dowry. But the fierce opposition he encountered at the very outset of his career saved him. I feel that I had a hand in this, too, for I more than contributed my share of adverse criticism. All of which proves that we are none of us infallible.

Scratch a Russian and you soon reach a Tartar—so runs a popular saying.

Talk music to Max Freeman and you soon find that his Americanism is a very thin varnish after all, and that he is heart and soul a fanatic on the subject.

Yet I know few Germans who are so thoroughly Yankee as Max. But just get on the topic of the Wagner music dramas or piano virtuosity and he becomes another man.

His early training tells, and he will discourse to you by the hour on touch, tone and technic.

Of course he is an ardent admirer of Joseffy, and

when I told him the news from Chicago the other night in the Arena Max jumped three feet and ordered four more. Not feet, of course.

Ysaye, the big fiddler from Belgium, is just now Max's especial object of worship.

Ysaye is a very great artist and a jolly fellow in private. He is particularly fond of a cold bottle, a bird and a jolly crowd of congenial souls.

He speaks German, for he was four years with Bilse in Berlin.

Max met him and his manager, endearingly called by Ysaye Too Much Johnson, in Chicago week before last.

Max says he never had a better time, and overflowed with stories of Ysaye.

The artist told him that it was his custom to pick out some particular person in his audience and play directly at him. It makes him feel that he was focusing himself.

One night in Chicago a bright-looking and pretty little boy sat in the front row, and to him Ysaye addressed his most eloquent tones.

The boy literally absorbed the music in every pore, and at last succumbed to the deadly and overpowering magnetism of the artist.

He fell asleep. Ysaye was nonplussed. He played with a piercing, soul shattering intensity, but the lad still slumbered. In despair he had to finish the piece in midair.

When the concert was over Max Bendix, the concert master of the Theodore Thomas Orchestra—our old Max—rushed up to Ysaye and congratulated him after the manner of an enthusiastic musician.

Then he introduced his wife and presented his little boy very proudly. "Quite a violinist already," said the happy father.

Ysaye glanced at the child and turned pale. "I just now put him asleep," said he faintly. "He will surely be a great artist."

I heard a very novel pronunciation of Ysaye's name from the lips of a lady who sat near me at the public rehearsal.

She said in blithe accents: "I do admire Y Z so much!"

She pronounced the Z, of course, soft, and I couldn't help thinking that if a devotee of the phonetic system could have overheard this pronunciation he would have been happy.

"Y Z" is good!

I met Joseffy the other evening, fresh from his Chicago triumphs.

When I spoke of his playing he evaded the subject as if it were unlawful to mention such a thing in public.

But he showed me, with a great deal of pride, a present that he had just got for his little boy.

"My boy is four years old to-morrow," said Joseffy, quite paternally, "and as he is passionately fond of Camembert cheese I have bought him a whole one, and he can have fun with it on his birthday."

I looked aghast at this, and suggested something about the stuff being a little too rich for such a youthful stomach.

"Pooh!" said Joseffy, "that's nothing! He can eat a whole can of caviar without turning a hair!"

That boy will surely be somebody in this world. If he is not a pianist like his father he will be a great chef de cuisine.

It is said that when Melba was asked "When you're all singing among the angels who will be first and highest of you all?" she cordially responded that it would undoubtedly be Bauermeister. Mlle. Bauermeister seems never to get ill, and Boston, which was delighted with her, calls her "a reliable jewel of a star," who would even be willing to take Jean de Reszké's rôle if he were under the weather.

That was a funny yet very natural mistake on the program of *Die Götterdämmerung* last Monday night.

In the synopsis of the drama I read that *Siegfried*, after bidding a fond farewell to *Brunhilda*, starts out in search of "nightly adventures."

I suppose "nightly" was meant, but "nightly" was not at all bad in view of *Siegfried's* later behavior with *Gutrune* and the family generally.

This I clipped from the *Chicago Herald*. It was an editorial paragraph:

"Anton Seidl will be a distinct loss to music in the

United States. He possessed the highest qualifications for the interpretation of contemporaneous compositions and for an appreciation of those of the last generation of composers. His orchestral concerts were maintained at a high standard of artistic excellence, and it was to the credit of New York that his talents were appreciated. He bore a striking facial resemblance to Liszt."

This news must have afforded interesting reading for Mr. Seidl. He will soon be out, I am glad to say. It must, however, be a genuine luxury for a man to read his own obituary notice.

At an entertainment once, where Lady Randolph Churchill was playing on the piano (says *Kate Field's Washington*), a tall youth was observed paying a languid and rather insolent attention to the music, standing close enough to the performer to have his comments overheard by her. "Lord Randy" was close at hand, too, and presently heard the rapid youth remark: "Deuced fine music, you know, but it lacks weal soul—it lacks weal soul!" To the critic's astonishment a muscular young man, with a big mustache, whom he had not noticed before, whispered in his ear: "For a shilling I'd wallop the life out of you!" He hastened to withdraw, but without discovering the identity of the author of the menace. The next day, to his delight, he received an invitation to the Churchill's home, which he accepted with avidity. On entering the house he was met by his threatening neighbor of the night before, who, he at once discerned, must be Lord Randolph. He proceeded no further than the entrance hall, for Churchill beckoned to the drawing room, and out floated Lady Churchill. "This fellow has come to apologize to you for his remarks of last night," hissed Lord Randolph. "Now," to the stranger, "down on your knees!" Down went the dandy, lisping out the most abject plea for forgiveness. Then he was turned over to a footman to be put ignominiously out of the door, while the host followed his retreating figure with a roar of derisive laughter.

The City's Roar.

"I SEE," said a well-known musician, "that the *Sun* has been publishing the opinion of some artist fellow that each city has its color tone. I suppose he's right; I don't know much about red splashes and green smears. But the publication of that item brings up to utterance point something that I've had in my mind for many years, and that is the actual tone, the sound tone, the keynote of cities.

"You know every sound of nature has its notation, whether it is the buzz of insect life in August or the roar of Niagara in late April. So, too, I believe that every city has its especial sound, and that the roar of its traffic could be reduced to notation and individualized. I am positive that the roar of no two cities is alike, any more than the roar of two lions is alike.

"Of course the roar of a city differs in depth and intensity according to the time of the year, week and day. The roar of New York on Sunday morning in August, for instance, is a very different thing from that of New York on a Saturday morning in October, and again very different from that of any time in the dead of winter when all the streets are covered with snow. But these different sounds could be catalogued, and herein will lie the practical utility of the thing. Travel and warfare in the air are bound to come, you know, and when they do a catalogue of the city notes will be as much of a necessity as a compass and barometer.

"Take an example now. You are traveling in a balloon and the wind has been blowing a gale for a week. The captain doesn't know how much he's out in his reckoning, when he hears a loud booming note coming up through the clouds. 'What note is that?' he asks of the mate. The mate puts the electro tuning pipe to his ear and hollers back that it is BBB flat below the staff. 'Triple B flat below the line,' says the captain, 'and this is Sunday, November 4. Why, that's New York. Let out the gas there, my hearties!' And in five minutes more you're safe at the Central Park aerial landing inclosure. Why, sir, it's the thought of the age."—*Sun*.

Watkin Mills' Success in Buffalo.—Mr. Watkin Mills sang in concert with the Symphony Society in Buffalo on March 1. Mr. Mills' grand voice won for him instant recognition, which greeted his every appearance with a storm of applause. The *Buffalo News* criticizes as follows:

Mr. Mills possesses a voice of unusually fine quality and compass, being what is called a bass-baritone. His enunciation and delivery are perfect. His singing appeals to the sympathies of his hearers, and he carries them whither he wishes. His singing of Honor and Arms was a splendid test of his ability in oratorio, and a test which he bore magnificently. The enthusiasm of the people after this number hardly knew bounds.



MR. PLUNKET GREENE gave the first of four song recitals on Tuesday afternoon, the 5th, at Chamber Music Hall, accompanied by Victor Harris. His program included songs dating from Minnelieder of the early part of the thirteenth century to those of living composers. There were songs of Schubert, Jensen, Grieg and Maude Valerie White, a group of the basso's favorite old Irish melodies, arranged by Villiers Stanford, and another of English country songs, arranged by Lucy Broadwood and J. A. Fuller Maitland, in both of which latter Plunket Greene has a stronghold. His repertoire is immense, and these quaint old songs in the English tongue are his monopoly by right of choice as much as by a right of peculiar sympathy and pathos in delivery.

Plunket Greene has not a very wonderful voice, manly and musical though it is, but he takes precedence of any lyric bass whom we can recall in versatility of range, in absolutely sincere feeling, and in the completely sympathetic control of the organ he possesses. He can sing in half a dozen languages as though to the manner born, and can adapt himself to the spirit of varied musical periods with the purest artistic judgment. And as he has tenderness and grace and force and fire, with the true heroic ring where necessary, what would we of a songster more? He is the Franz Rummel of the lyric field beyond doubt, and can skip over centuries of song with an ease and assimilation that are astonishing.

He sang Schubert's *Nacht und Traume* with incomparable feeling, and Jensen's bold song *Alt Heidelberg* with splendid vigor. Tannhäuser's *Busslied* and *Dein Blick, dein Kuss*, the latter a *Lied* of Oswald von Walkenstein, the last Minnesinger, were both given with earnest simplicity. Indeed, everything was sung well, although it would seem that the number in which Mr. Greene showed his best vocal control, and made the most impressive effect, was in Tom Moore's old pathetic song, *O Ye Dead*, which had been sung at the preceding Symphony concert. The second verse here was marvellous—a really plaintive breath from beneath the sod, with a sort of disembodied echo in the wail that might melt one to tears. Such singing calls only for superlative praise, and the remaining three of Mr. Greene's recitals are looked forward to with earnestness. He had a good audience, which estimated and applauded him fully. Victor Harris accompanied deliciously.

On Tuesday evening, the 5th, the boy pianist, Arthur Hochmann (pupil of Scharwenka) gave a concert at Madison Square Garden Concert Hall, assisted by Miss Laura Friedmann, soprano; Mr. Sam Franko, violinist, and Scharwenka himself. Among solo numbers the boy played Part I. of Schumann's *Faschingschwank* with bold spirit and firm technic. He is at home in music of the vigorous type and has plenty of technic characterized mainly by strength rather than delicacy. At the same time, in the andante movement of the Mendelssohn G minor concerto—he played the work with orchestral part on second piano by Scharwenka—he showed due sentiment and refinement. He really played the concerto well, with finished grasp and determined precision.

Mr. Sam Franko played Svendsen's romance musically, but without his usual spirit. His tone is pure and firm and his purpose always so artistic that it seems a pity he is not more often heard as a soloist. Still he was not in his best form the other evening, though, as usual, a pleasure to listen to.

The soprano, Miss Laura Friedmann, billed as from the Royal Opera House, Dresden, made one feel sorry for Dresden, which is saying enough without going into details over the lady's feeble, tuneless organ or her pitiful methods in attacking a scena and cavatina from Ernani. Only one would plead charitably to be delivered from further immediate revelations as to what obtains in the vocal world where German is spoken.

The little boy had a large house, and deserves to be congratulated on a really good concert—singing out of mind.

On Tuesday evening, the 5th, also, Mme. Jaffa, pianist, gave a second invitation recital at Steinway Hall. Other engagements prevented Mme. Jaffa's being heard in all but a couple of minor Chopin numbers. Her program ranged from Bach to Liszt. Among other numbers she played the Beethoven op. 7 sonata, Bach's *Chromatic Fantasia* and Dvorák's *A flat Rhapsodie*. The pianist did not save herself, but where heard she was stiff and colorless. It is not fair, however, to express judgment on minor numbers at the close of a taxing program. Perhaps Mme. Jaffa is even a discovery among pianists.

Spohr's Last Judgment was the work selected by Wm. C. Carl, the well-known organist, to be given by the Baton Club on Tuesday evening the 5th, at the First Presbyterian Church, Fifth avenue and Eleventh street. In the case of the Baton Club, Mr. Carl is known as the organizer and conductor. It is a Choral Club composed of about seventy-five mixed voices and has been drilled and brought into its present effective working order solely by Mr. Carl. The soloists were Miss Mary Mansfield, soprano; Mrs. Antonia H. Sawyer, contralto; Mr. George L. P. Butler, tenor, and Mr. Luther Gail Allen, bass.

A Mason & Hamlin Liszt organ was moved into the Sunday school room and played by Mr. Chas. R. Hallock. Mrs. Laura Crawford was at the piano. Holding the performance in the Sunday school room, which was crowded to its limits, was an improvement on the church, as the performance was really admirable and people had an opportunity to give rein to the clap of approval. Mr. Carl wielded the baton intelligently, as might be expected, and with duly restrained emphasis and vigor.

The chorus obeyed excellently. It is evenly balanced, and sings with good tone and perfect precision. There are, aside from opportunities for fine shading and dramatic effects of a rigid order, some rocks throughout the work which the chorus tided over smoothly, showing intelligent rehearsal. The *Destroyed is Babylon* was admirably sung, and the spirit of the Holy, Holy, Holy was purely and reverently musical. Altogether, the choral work throughout was highly commendable and reflects infinite credit on the body itself, as upon its director, Mr. Carl, who has gathered it together and molded it into so flexibly intelligent a whole. Much good and really desirable work may be looked for from the Baton Club. We are chained down at headquarters to The Messiah and The Creation, perhaps the Bach Passion Music, with the fitful hope of a more modern sacred work at distances. The oratorio and cantata field is full of interesting material which the few scattered societies minor to the New York Oratorio ignore. Mr. Carl is putting Barnby's *Rebekah* in rehearsal for his next concert in May, one of the short works as welcome to choral lovers as the flowers of the month. A number of works of this stamp intelligently directed will prove an educational pleasure to the New York persons who enjoy music of this nature, and there are many.

There were a few smaller choral numbers and the club was assisted by Mr. Reeve-Jones, pianist, who played brilliantly Liszt's *Rigoletto* transcription, and by Mr. William J. Maier, violinist, who also played with finish an *Andante e Scherzo Capriccioso* of David.

The vocal soloists all did their work well, and it was a very enjoyable concert, for which much congratulation is due Mr. Carl. Apropos of the soloists, Mr. George L. P. Butler, who has for some time been the favorite tenor of Mr. Carl's church, sails on May 11 for London, where he intends to study interpretation for two years under Sir Joseph Barnby, appearing meanwhile in concerts and recitals under the management of N. Vert. Mr. Vert heard Mr. Butler during a provincial tour in England last summer, and offered to manage him if he should return again. The young tenor decided to accept, and to combine study with business by placing himself under Barnby for two years. So off he goes, and how many a hundred would sigh to go with him!

The first of a series of four piano recitals to take place on successive Tuesdays in March was given on Tuesday afternoon, the 5th, by Mr. William H. Barber, at the residence of Mrs. A. L. Barber, No. 871 Fifth avenue. With the exception of a Händel gavot in B flat major the program was a romantic one, made up of Rubinstein, Chopin, Wagner-Liszt, Schumann, Tchaikowsky, Bizet, Grieg, all daintily chosen and equally daintily played. Of course Stavenhagen had his place in the shape of a caprice No. 8, and the program was brought to a clangorous close by Liszt's No. 13 rhapsody. Mr. Barber is a player of delicacy and finesse rather than force or fire, and when he compels sonority it is by effort not native, though not always unsuccessful. He culls choice programs, fragrant as a nose-gay, and he plays them with grace, tact and unfailingly smooth memory. He is a favorite salon pianist, and these drawing-room recitals have a *récherché* attendance and flavor, not without a soupçon of virility in the atmosphere either. The recital on Tuesday of this week—too late to write of in this issue—was at the residence of Mrs. Muhlenberg Bailey No. 77 Madison avenue. The succeeding two will take place at the houses of Mrs. Philip Hiss, No. 3 East

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On Monday afternoon, the 4th, the following pretty program, entitled An Hour of German Song, was given by some pupils of Miss Lillie Berg at Chamber Music Hall and followed by a reception from 5 to 7. Mr. Karl Feininger, violinist, assisted, and Miss Jeanne Pottinger presided at the piano:

Piano Solo.....	Selected
Die Lorelei.....	Miss Jeanne Pottinger.....Liszt
Nur Wer Die Sehnsucht Kennt.....	Mrs. Adele Beckman.....Tschalkowsky
(Violin obligato, Mr. Karl Feininger.)	Miss May Rankin.....
O Du Liebster Mein.....	Miss Minnie Friedman.....Behr
Still Wie Die Nacht.....	Miss Elizabeth W. Brown.....Schubert
Who Is Sylvia?.....	Mrs. Aubrey Edgerton Meyer.....Schubert
Die Yunge Nonne.....	Zollner
The Miller's Song.....	Bender
Heart Throbs.....	The Lillie Berg Glee Club.....Schumann
Ich Grolle Nicht.....	Voices of the Woods.....Rubinstein
Violin Solos—	Miss May Rankin.....
Air for the G string.....	Bach
Finale from Concerto.....	Mendelssohn
Over the Waters.....	Mr. Karl Feininger.....Paderewski
Warum?.....	Miss Minnie Friedman.....Tschalkowsky
Wach Auf.....	Mrs. Adele Beckman.....Ries
Gretchen am Spinnrade.....	Schubert
Dein!.....	Bohm
Wiegenlied.....	Mrs. Aubrey Edgerton Meyer.....Mozart
Frühlingslied.....	Weill
	Miss Eloise Oates.....

Hearsay tells us this was a charming and most successful concert. Unfortunately the concert-goer was unable to be present, but as Miss Berg makes the announcement that on Monday, April 1, a relay of her pupils will give another hour or more to French, Italian and American composers, there will then be afforded opportunity for an account in detail of her pupils' work. It is doubtless interesting.

The Wednesday Morning Class (choral), Albert G. Thies, director, gave its annual public concert on Thursday evening at Chickering Hall to a large audience, which reflected quite gaily and brightly the pretty harmonious effect of delicately tinted gowns, flanked by palms and ferns, which formed the stage settings. The following ladies are the members of the class:

Miss Florence Adams, Mrs. John L. Ayer, Mrs. J. D. Barrett, Miss M. Georgie Blackman, Miss Bradford, Mrs. E. A. Buffinton, Miss Cecilia Burnett, Miss Mav Brower, Miss Charlotte Cruikshank, Miss Clara Chandler, Mrs. W. L. Chapman, Miss E. V. Cooke, Miss A. L. Covert, Miss Christine Carty, Mrs. J. W. Dowling, Miss Mabel Dubel, Miss Jennie Figgis, Miss Louise Gerard, Mrs. Gilley, Miss Francesca Hein, Miss Kathryn Hall, Miss Annie Hackes, Mrs. S. C. Holliday, Miss Nellie Hill, Mrs. S. Hilbron, Mrs. John Keller, Mrs. G. N. McKibbin, Mrs. Almet R. Latson, Mrs. J. W. Macy, Mrs. Mooney, Miss May Nedham, Mrs. W. H. Naylor, Miss Lillie Ott, Miss Emma Oatlander, Miss Olive B. Paul, Miss Ada Peaslee, Miss Bessie Ross, Miss Christine Roock, Miss Maude H. Stewart, Mrs. Geo. H. Treadwell, Miss C. C. Wood, Miss Florence Wicks, Mrs. L. C. Whiting, Mrs. Emily St. Anna-Webber.

The club was assisted by Miss Caroline Yeaton, who made her first appearance here as a pianist—an obviously nervous one. Miss Kate S. Chittenden was at the organ, and Miss K. Vashti Baxter at the piano.

The program was selected with charming taste. Part I. included Liszt's O Salutaris, some choruses of Chaminade and Hatten, the Nymphs' Chorus from Thomas' Psyche, and Brahms' Cradle Song. Part II. was taken up with Smart's buoyant, sparkling cantata, The Fishermidens, cast as follows:

Alice.....	Miss Hall
Elsie.....	Miss Roock
Agnes.....	Mrs. Macy
	(Miss Gerard)
	Miss Hill
Seamidens.....	Miss Blackman
	(Mrs. Hilbron)

In Chaminade's Evening Prayer in Brittany incidental solos were sung by Miss Louise Gerard and Mrs. Macy, and in the Nymphs' Chorus Miss Hill and Miss Roock, as the incidental soloists, were quite satisfactory.

Mr. Thies directed with skill and taste, and showed in his club the effect of intelligent teaching and thorough systematic drill. He has at his command in this corps of female voices a body of tone more musical and refined than strongly effective. Their numbers were well chosen to this purpose, and were all sung as with one voice in an expressive and finished manner. A little more volume would not be out of place, but it is certainly better lacking quantity than quality, and the quality of Mr. Thies' class is musical and well trained to the production of effects of delicate nuance and sentiment. The nymphs' chorus was charmingly sung, with its delicious staccato laugh, and we do not remember to have heard Brahms' Cradle Song nearly so well sung in many a season. The Hark, Hark scene from the Fishermidens was another good effort. For that matter most of the efforts were good, but some fitted the club more aptly than others.

There is every evidence of taste and musical intelligence in the Wednesday morning class, and Mr. Thies certainly

conducts and infuses them with enthusiasm. The occasion was one of dainty frocks, palms, flowers, and all the other accessories which help out pretty music and leave a successful, smiling impression. Taken in its completeness, it leaves Mr. Thies in a position for congratulation.

The Manuscript Society held its thirty-sixth private meeting at the Old Mendelssohn Club Rooms, No. 108 West Fifty-fifth street on last Friday evening, when the following was the order of manuscript performance:

Romance, A minor.....	Gerrit Smith
Gavot, D minor.....	
Performed by the composer (for piano).	
Songs—	
A Farewell.....	Laura Sedgwick Collins
Shadowtown.....	
Be like that Bird.....	
Mrs. Charles Tyler Dutton, accompanied by the composer.	
Violin solo, Arioso.....	Karl Feininger
Mr. Karl Feininger, accompanied by Miss Jane Pottinger.	
Easter song, Risen Indeed!.....	Eduardo Marzo
Miss Anna C. O'Brien, accompanied by the composer.	
Piano, Ballet Grotesque (orchestral suite).....	Silas G. Pratt
Waltz.....	
Gavot.....	
Echo Dance.....	
Performed by the composer.	
Easter song, Bright Shines the Golden Sun.....	Sumner Salter
Mr. Thomas Evans Greene, accompanied by the composer.	
A Summer Reverie (for piano).....	S. N. Penfield
Performed by the composer.	
Quartet, O, My Love's Like the Red, Red Rose.....	Henry K. Hadley
Mrs. Elizabeth Northrop, Mrs. Katherine S. Bloodgood, Mr. Thomas Evans Greene, Mr. H. B. Phinny.	

Other duties retarded arrival until the Ballet Grotesque of Silas G. Pratt was undergoing performance. Tis true the letter off killeth the spirit and a performer may unwontedly cover up the beauties of his own composition. We know Mr. Pratt as a conductor, not so well as a pianist. The Echo Dance did certainly sound grotesque, but its grotesqueness had nothing much to do with dancing. There was not the same strain on the imagination here, however, as in some of Mr. Pratt's orchestral works, where historical images have to be conjured up and molded with the music. Sumner Salter's Easter Song was jubilant and vigorous, and was sung in manly musical style by Mr. Thomas Evans Greene. The quartet of Hadley, O My Love's Like the Red Red Rose, was also good to listen to, blithe and spontaneous.

At the close Mr. Gerritt Smith, the eternally alert, indefatigable spirit, alluded to the early movement, looked for into the society's own new home, and spoke with a touch of humor of the suspended refreshments during recent hard times, which were wont to make cheerful the after hours of these private meetings. The last event of the season he announced would take place on Monday, April 22, and on this occasion the cakes and ale will not be found wanting.

A concert which was very creditable to the departments represented was given on Friday evening in Chickering Hall, by violin and vocal pupils of the New York Institute for Violin Playing and School for Piano and Vocal Culture, directed by Messrs. Ferdinand and Hermann Carri, at No. 230 East Sixty-second street. Subjoined is the program:

Quartet, Scene de ballet.....	De Beriot
Transcription for four violins by F. Carri.	
Mrs. Emma Schlimann, Miss Agnes Harcourt, Miss Elisabeth Winton, Miss Midge Gilson.	
Air Varie, op. 22 No. 2.....	Vieuxtemps
Otto Samisch.	
Songs for soprano—	
My Bride.....	Meyer-Hellmund
Maiden's Song.....	
Miss Lillie A. Buzzard.	
Fantasie Norma.....	F. Carri
Ida Wanoscheck.	
Air D'Isabelle, from Le Pre Aux Cleres, for soprano and violin. Herold	
Mrs. O. R. Worm and Mr. Carl Schoner.	
Concerto, andante and rondo.....	Mendelssohn
Navarra, duo for two violins.....	Sarasate
Mrs. Emma Schlimann and Miss Agnes Harcourt.	
Fantasie Appassionata.....	Vieuxtemps
Mr. Carl Schoner.	
Angels' Serenade, for soprano and violin.....	Braga
Miss Lillie A. Buzzard and Mr. Carl Schoner.	
Concerto, E major, andante and rondo.....	Vieuxtemps
Miss Emma Schlimann.	
Jewel Song, from Faust.....	Gounod
Gavot, for two violins.....	Bohm-Carri
Song Without Words.....	Hauser
Mazurka.....	Wienawski
Ida Wanoscheck.	
Ave Maria.....	Bach-Gounod
Arranged for twelve violins, with piano and organ, by F. Carri.	
Mrs. Emma Schlimann, Miss Agnes Harcourt, Mr. Carl Schoner, Mr. Otto Samisch, Mr. Chr. Van Deventer,	
Mr. I. Cannon, Miss Elisabeth Winton, Miss Midge Gilson, Ida Wanoscheck, Mr. M.	
G. Locke, Mr. I. L. Banks, Mr.	
H. Glaesel.	
Organ, Mr. Henry Konig; Piano, Mr. Max Liebling.	

The pupils in general did very well. Mrs. Worms sang the Herold air fluently and with taste, and a word is due Mr. Carl Schoner for his good work with the violin. Miss Buzzard also sang her two Meyer-Hellmund solos gracefully and with intelligence. The wonder of the evening, however, was in the small personality of Miss Ida Wanoscheck. When this little maiden appeared in her bunchy white skirt, with her flaxen hair tied back with a blue ribbon, and her small legs and feet encased in white stockings and heeled slippers, which however erect she held herself could not lend her a height beyond that of apparently eight

years—everybody wondered. She looked the size of the ordinary small person who would like to pick the violin to pieces to find out what was inside. Instead of this she poised her baby fiddle beneath her chin, tapped her music on the stand once or twice lightly with the bow, and then plunged in after the most astonishing fashion to play the Norma Fantaisie. The aplomb of the infant was amazing, and the amount of sentiment she managed to throw into the old Norma tunes, her remarkable intonation, her free and graceful bowing, were, taken all in all, phenomenal for a child not brought forward as a prodigy. She really is a remarkably clever child, as well as a most successful example of violin-training at the Carri Institute. The violin-work of the pupils was however, all in all, good. The house was crowded, and the young people had each the satisfaction of recalls and plaudits innumerable.

Dr. Holbrook Curtis was to have been present on Friday afternoon last at the studio of Mme. Anna Lankow, No. 825 Park avenue, to witness the performance of vocal exercises by a class of Mme. Lankow's pupils, resulting in what Dr. Curtis considers an almost undiscoverable condition—unqualified health in the vocal cords and throat muscles of singers. At the last moment the Doctor succumbed to one of his own pet maladies and telegraphed that he was in bed with tonsillitis. Mr. Waugemann, however, his friend, engaged with him in the preparation of a book, was present and busied himself over the scientific side of the matter, numbering vibrations and comparing the acoustical side of matters, having one pupil after the other sing the same exercise for reasons which they could not comprehend, but with results which were evidently satisfactory to Mr. Waugemann. To the ordinary observer of vocal technic the thing remarkable about Mme. Lankow's pupils was the unusually facile execution which belonged to all soprano voices alike—lyric, dramatic and coloratura. They trilled in thirds, ran vocalizes through a dozen octaves with skips of sevenths and other difficult intervals, all with rapid certainty and purity. Dr. Holbrook Curtis sends word that he will be up on some early afternoon to hear them, and he will find at least nine healthy-throated, gymnastic-trained young singers ready for him.

The German Liederkrantz gave a large concert in Carnegie Hall on Sunday evening last, assisted by Mme. Rosa Sucher and Mr. Rudolph Oberhauser, from the German opera, and by Ysaye. There was an enormous audience present, which brimmed over with enthusiasm for most things deserving it, particularly for the playing of Ysaye, who, although he was not in as spirited a vein as usual, certainly did the best work on the program, when we except that of the male chorus. The first part of the program was taken up with Weber's Oberon overture; some male a capella choruses, beautifully sung; Mozart's Cradle Song and the Flying Dutchman Spinnlied, sung indifferently by the female chorus; a couple of German songs by Mme. Sucher, unsatisfactory both as to quality and volume of tone, and Ysaye's performance with orchestra of Vieuxtemps' Ballade et Polonaise and Saint-Saëns' Andante e Rondo Capriccioso. It seemed an off night for the Symphony Orchestra, under Herr Zöllner. They played dully and unevenly, and it was somewhat of a relief when the vigorous conductor had to take to the piano for accompaniments, although he did do more rubatoing than Mme. Sucher was prepared for or seemed to care about. The truth is, Herr Zöllner was looking out for his own expressive accompaniment and forgot for the nonce he was not a leader. The songs fell flat, Liszt's Mignon and Liebesglück, written by Sucher, probably with his wife in view, but failing to cover up her hard and hollow shortcomings.

The second part of the program was given to Herr Heinrich Zöllner's own work, the Battle of the Huns, written for orchestra, male chorus, the soprano Gotlinde, and the baritone Theodorich. The work was inspired at the age of twenty-three by a vision of Kaulbach's world famed painting of the same title, and was produced by Herr Zöllner at a Leipzig Gewandhaus concert for the first time about fourteen years ago, when the soprano part was sung by the famous Mme. Reicher-Kindermann. Subsequently it was heard with success in over sixty large cities of Europe and was brought out here by Theodore Thomas in New York twelve years ago, followed by a successful production at the St. Louis North American Sängerfest. It is a bold work, full of sanguinary color, the effect of the tonal picture being heightened beyond that of Liszt's tone poem on the same subject by the human outcry of the heroic choruses. These choruses really smell of the battle and were superbly sung. The orchestra warmed up under the composer-conductor's outstretched appeal and played with vigor and meaning. Given thus the work was strongly effective, leaving the necessary vivid impressions of carnage and courage. Mr. Oberhauser sang well, with good tone and plenty of fire and the dramatic intentions of Mme. Sucher were felt. She reserved her voice, too, a good deal for this work and was heard to better advantage than in the songs.

Herr Zöllner was recalled and applauded over and over, as he deserved. Ysaye had a bigger ovation than when he has often played better. He played for encore Svendsen's Romance, which he has now made his own, to the future warning of minor soloists who dearly cling to this pretty little morcean.



TRISTAN AND ISOLDE was repeated at the Opera last Wednesday night with the same cast as at the first performance, but it was an infinitely more brilliant representation, principals and orchestra being in much better form. The prelude was read by Mr. Damrosch with fervor, and the prevailing keynote of the evening was an intense one. Alvary was in good voice, and acted and sang with his usual fervor and care. The long scene in act second went with more freedom, and in the duo there were few deviations from pitch. In the last act Mr. Alvary's work was, as usual, effective and elaborate. It is most trying, and while the young tenor's interpretation still falls short of Niemann's on the histrionic side, yet he has years before him, and his *Tristan* will surely become as strong a figure as his *Siegfried*.

Rosa Sucher was also in better voice, and the great first act was sung with power and lyric authority. In the Liebestod her intentions were better than her voice. She still shrieks too much and dresses the first act very badly. But in the second scene she is classically beautiful.

Brema must again be complimented on her song of Warning, which she contrives to give an almost spectral character. Her voice is so warm, her temperament so dramatic, that it is a pity that her phrasing should be so rough, her tone production so uneven and generally harsh, even drastic. A voice and physique such as hers are rare. Miss Brema should school herself rigorously; dramatic fidelity and earnestness are necessities, but surely the poor abused human voice should have a chance! The Brema has a richly colored vocal organ; she should make the most out of Nature's gift.

Schwarz was the same earnest but tiresome *Kurvenal*, and Fischer very satisfactory as the *King*. The house was crowded.

On Thursday night there was an extra performance given of *Lohengrin*, and a much more satisfactory one than the première. Gadski was not nervous and her voice did not sound fatigued and tremulous. She was a very agreeable *Elsa* and acted with less constraint. Herr Rothmühl improves on acquaintance. There is a reedy quality to his voice that detracts from its sonority, but his singing on this occasion was free from explosiveness and his bearing manly and unaffected. Brema has a tendency to overact at the close of the second scene. Her *Ortrud* is a very impressive figure nevertheless. But the duo with *Telramund* was spoiled by Schwarz's hard, unyielding voice and angular phrasing. The remainder of the cast was satisfactory, the chorus doing good work. It was a rainy, disagreeable night, but the audience was fairly large. *Lohengrin* was repeated at the matinée before an overflowing house.

Friday night the least satisfactory performance of the German season was given. Tannhäuser was the work sung, and its presentation revealed lack of sufficient rehearsing, the result being a far from smooth one. This was the cast:

Elizabeth.....	Frl. Johanna Gadski
Venus.....	Frl. Elsa Kutscherra
A young shepherd.....	Frl. Marcella Lindh
Tannhäuser.....	Herr Max Alvary
Walter von der Vogelweide.....	Herr Paul Lange
Wolfgram von Eschenbach.....	Herr Herr Oberhauser
Biterolf.....	Herr Emil Senger
Heinrich, the scribe.....	Herr Geleng
Reinmar von Zwettler.....	Herr Bromberg
Herman, Landgrave of Thuringia.....	Herr Emil Fischer

Mr. Alvary was not in the best voice. He seemed tired, and it is quite natural that he should, for he sang *Tristan* and *Siegfried* during the week, and fatigue was inevitable. He forced his voice during the recital of the pilgrimage to Rome, and the general effect was one of monotony. But earlier in the evening he was better. In the duo with *Elizabeth* he was excellent, but in the Wartburg scene he was again too boisterous. Even though the scene with *Venus* was well sung, it lacked tenderness. But if Alvary was somewhat disappointing vocally, he was a picture in every act. He was costumed beautifully, and his grace and distinguished bearing never deserted him. He was warmly received.

Gadski's *Elizabeth* was a very respectable performance, without much breadth or color. Dich Theure Halle was sung with sincerity and skill, while the prayer in the last act was satisfactory. It was shortened. Her work in the second act with *Tannhäuser* was commendable for its fervor. Her acting is still a little amateurish and mannered. Elsa Kutscherra, excellent artist though she be,

did not have much of a chance as *Venus*. The music does not lie well for her voice. She had but one rehearsal, so she did not do herself justice in this difficult and ungrateful rôle—a rôle that only a Lilli Lehman can make possible. But she sang, nevertheless, with much dramatic feeling.

Herr Oberhauser as *Wolfgram* was a distinct disappointment. As *Melot* and the *Herald* he gave promise of a good *Wolfgram*, but these promises were not kept on Friday night. His phrasing was choppy and he did not sing legato once during the evening. In the first and third acts he was generally unsatisfactory. His song in the lyric contest was without nuance and without rhythm. Fischer was the *Landgrave* and the most sympathetic figure of the evening. The Wartburg was wisely shortened by Mr. Damrosch. The chorus work was very uneven and perilously off pitch. The band also was not at its best. It is the only evening performance of the work, which probably accounted for its shortcomings. All these will doubtless be atoned for at the matinée next Saturday.

On Monday night was given *Die Walküre*, the first music drama of the trilogy of *The Ring of the Nibelungen* (accounting *Rheingold* as the prologue). It is a sombre and magnificent work. In it Wagner plays with the very elements, while critical authority calls its first act one of the most perfect Wagner ever penned. The short, stormy and significant prelude, with rustle and rush of the storm, its screaming of Valkyries and the tremendous thunder peals of *Wotan* puts one at once in the mood of the play. And what a beautiful first act it is! What vivid contrasts Wagner wins by his picture of a sweet spring moonlit night after the storm and stress at *Siegmun's* entrance! *Hunding's* rude home; the gentle *Sieglinde*, a genuine Wagner woman; the lovely mitled motif with its pitying inflection; the love of the pair; *Hunding's* characteristic music rhythmically outlined in the beginning; the confession of passion; *Siegmun's* spring song, full of vernal rapture, all stamp the act as unique.

Then, too, must not be forgotten *Siegmun's* thrilling recital and the discovery of the sword *Nothing*. "Nothing, Nothing, Neidlicher Stahl," he sings as he grasps the blade buried in the tree. Ah, what a magician, what a conjurer of spells, is this master! He never wrote anything quite so fresh, so naive, so genial as this great first act. All is concision, action, variety. It is an act quite as strong, in a totally different way, as the first act of *Tristan and Isolde*, and it is not so luscious in sentiment and color. Spring is in the air in this opening scene of *Die Walküre*. The fierce orchestral storm has cleared the air, and the hush and sweetness of a miraculous night in spring, when winter winds have waned, is about us.

Hunding is one of Wagner's most satisfactory sketches of character. His rhythmic life, the nugget-like theme which does duty for him musically, his barbaric pride, disdain and repose, are all admirably pictured forth. And he deserves our sympathies, for, harsh hunter that he is, *Siegmun* robs him of his wife. The play of life in *Die Walküre*, with its underlying fatalism, gives it a Greek character. *Wotan*, poor, incapable, blundering god, can do nothing to avert the fate of his beloved children. Urged on by his shrewish *Fricka* and her "ram impelled car," as *Brunnhilde* scornfully remarks, *Wotan* selfishly refuses to aid *Siegmun* or even interfere with *Hunding's* plans for revenge. But he kills *Hunding* in a very brutal manner, and instead of raising a row in *Walhalla* with *Fricka*, the Scandinavian Juno, the Norse forger of thunderbolts gets into a frightful rage with *Brunnhilde* for hiding *Sieglinde* and her unborn child, *Siegmun's* child, after the persecuted, hunted father has been slain by *Hunding*.

Wotan's wrath is very terrible in the third act and his final melting mood (who would not have melted to such music in the supplicatory *War es so schmachlich von Brunnhilde!*) is familiar to New York opera goers. The magic fire scene, *Wotan's* farewell and the Ride of the Valkyries are about the best known and best liked excerpts from Wagner's later music dramas. On their dramatic grandeur and pictorial effect it would be merely superfluous to dilate. Mr. Damrosch gave *Die Walküre* last year with Materna, Fischer, Koert-Kronold, Behrens and Schott in the cast.

The performance on Monday night, with one exception, was not a particularly noteworthy one, although in the main smooth and agreeable. This was the cast:

Brunnhilde.....	Marie Brema	Waldören.....	Marcella Lindh
Sieglinde.....	Elsa Kutscherra		Mina Schilling
Fricka.....	Marie Maurer		Marie Maurer
Siegmun.....	Nicolaus Rothmühl		Markardt
Wotan.....	Emil Fischer		Marie Mattfeld
Hunding.....	Conrad Behrens		Marie Denner
Helmwiga.....			Lina Goettick
Gerhilda.....			R. Bach
Waltraute.....			
Ortlinda.....			
Siegrune.....			
Grimgerde.....			
Schwertleite.....			
Roseweise.....			

The *Brunnhilde*, Marie Brema, was the surprise of the evening. It was her maiden essay in the part, and when the end of the third act was reached public and critics alike knew that they had been listening to a performance which, despite its defects, had the promise and potency of great talent. Brema's entrance solo, the wild, unearthly

cry of the Valkyr, was given with enormous buoyancy and vigor. She sang the scene with *Wotan* well, but she flagged in the interview with *Siegmun*.

In the third act her work hinged upon the remarkable. Such superb prodigality, such heartfelt passion, such tenderness and such great reserve power have not been heard since Lilli Lehmann's magnificent impersonation. We did not know Brema until Monday night, and her assumption of the rôle was all the more wonderful when you consider that she only studied it since her arrival in New York a few weeks ago.

Of course there were irregularities, her acting lacked detail, her conception was not rounded and her tone production as faulty as ever. Indeed, one wondered how she endured the physical strain, for she is so generous in her output of vocal volume. In that beautiful and tear-compelling scene with *Wotan*, Brema was simply irresistible. If Maurice Grau has any acumen whatsoever he will jump at this artist for his next season of German opera.

Rothmühl was an excellent *Siegmun*. It is the best thing that he has done here yet. In his recital to *Hunding* and *Sieglinde* and in the trying scene with *Brunnhilde*, he did very well, barring one slip in intonation; but as a whole his reading was manly and his singing forcible and at times sweet. He made a very good impression.

Kutscherra sang *Sieglinde* unevenly but very artistically in places. She was admirable in dramatic moments, and she acted with much effect. Fischer's *Wotan* is a well-known interpretation which mellows with time. Only in the last scene did his voice fail him a little. The *Hunding* of Mr. Behrens was solid and satisfactory.

The Valkyr maidens ranged up before the footlights as in a Bellini music drama. The duel scene in act second was ineffectual. There were no gauze drops used and the stage was too dark. But the magic fire scene was very brilliant. Mr. Damrosch conducted with more care than usual, and the orchestra did not play so loudly. The first act, however, dragged perceptibly, which was a pity. Here are the operas for the rest of the week:

Wednesday evening, *Siegfried*, Rosa Sucher, Marcella Lindh, Max Alvary, Paul Lange, Franz Schwarz, Conrad Behrens, Rudolph Oberhauser. Friday evening, last performance of *Die Götterdämmerung*, Rosa Sucher, Johanna Gadski, Marcella Lindh, Mina Schilling, Marie Maurer, Max Alvary, Rudolph Oberhauser. Saturday matinée, (last but one), March 16, at 2 o'clock, *Tannhäuser*, Johanna Gadski, Elsa Kutscherra, Marcella Lindh, Nicolaus Rothmühl, Paul Lange, Rudolph Oberhauser, Conrad Behrens, Senger, Geleng, Bromberg.

On Monday night next *Die Meistersinger* will be sung for the first time this season.

Piano Touch.

A WELL-KNOWN local musician contributes the following, which will be interesting to musicians:

Do you know that piano teachers are almost as rare as vocal teachers? For instance, how many pupils are taught to press down the piano keys instead of striking them? Open your piano top and place your finger behind one of the little hammers and strike its key. Although you may hold it down you only get a sharp blow on your finger. Then lift your finger, but come down with a sort of pressing touch, and you will be astonished at the strength and steady pressure felt on the finger. Remove the finger and again press down the key and notice the beautiful singing tone resulting.

During a talk on tone production a teacher said to P. V. Jervis, the eminent pianist, under whom he had studied: "You really do not believe that the manner in which the key is struck can make any difference in the tone. The hammer can only strike the key in one way. How then can you alter the tone by believing in such an absurd thing as the so-called caressing touch?"

Mr. Jervis, in referring to the skepticism of his pupil, said: "Then I heard him play a piece he had been studying, and after he had concluded it I played it for him. His first remark was when I arose from the piano, 'Why can't I get such a beautiful singing tone from the piano?' I replied, 'You should be able to, for you know that the hammer can only strike the string in one way.'"

After this object lesson he was a converted man.

"A steady, pure tone," remarks another authority, Mr. C. F. Stayner, "results only if we use a particular kind of touch which is noticeable throughout Paderewski's playing."—*Louisville Post*.

Paris.—A most successful concert was recently given at the Salle Erard, by M. Dezsö Lederer, solo violinist of the Lamoureux Concerts. Mr. Lederer played with superb technic and amid great enthusiasm the Bruch concerto, Hubay's *Scènes de la Czarda* and Sarasate's *Dances Espagnoles*. A real ovation was given to the celebrated pianist, Henri Falcke, after his marvelous rendering of Rubinstein's *Barcarolle* and Moszkowski's *Tarantelle*.

MISS ELIZABETH BOYER,

Contralto,

Oratorio, Concert, Musicals,
19 West 51st Street, New York.



WILMINGTON.

WILMINGTON, Del., March 9, 1895.

WILMINGTON is having a musical renaissance, and out of the ashes of the defunct Tuesday Club, with its pleasant memories of Mr. Gilchrist, have arisen several organizations which are going far to redeem Delaware's metropolis from musical Philistinism.

The Ferd. Fuller male chorus, numbering fifty voices, gave its annual concert on Thursday evening under the direction of Jacob T. Clymer.

Mrs. M. R. Carpenter, whose initial appearance was noticed in last week's letter, sang several numbers at this concert. She was in excellent voice, as the encores and bouquets attested. Steubgen's String Quartet and Miss Sallie Grancell, elocutionist, of Philadelphia, also added to the interest of the concert.

The West End Choral Club gave a repetition of *Belshazzar* at the Opera House last week.

On Monday evening of next week the Columbian Glee Club will give its third complimentary concert in the Auditorium, assisted by the Swedish Ladies' Quartet.

On Tuesday evening the Philadelphia Quartet will appear at a secret society celebration at the Opera House.

On Thursday evening the Orpheus Quartet, of Philadelphia, numbering among its members Miss Katharine Sheain, will give a concert at the New Century Club for the benefit of the Order of the Red Cross.

On Friday evening the Wilmington Chorus, under the direction of Leslie T. Carpenter, will make its first appearance, Mrs. Victor R. Pyle, soloist. Of this concert more anon, as Mr. Carpenter's studies at the University of Pennsylvania, under Prof. Hugh A. Clark, where he received the degree of Mus. Bac., makes the first appearance of this musical organization of especial interest.

To complete this musical week, not mentioning some minor entertainments, we have Victor Herbert's *Gilmore Band* on Saturday afternoon and the Tavery Grand English Opera Company in the evening.

Surely this is a good showing, and the interest manifested in these coming musical events seems to indicate the passing of the annual peach crop scare, now due, as a factor of public attention.

JOHN L. HALL.

OTTAWA.

OTTAWA, Canada, March 5, 1895.

THE season now drawing to a close was heralded with great promise, and the fruition of this foreshadowing has to some extent been verified. The Women's Morning Musical Club, the Schubert Vocal Club, and the Orchestral Society have held their own well, and given most satisfactory accounts of themselves. Of the Morning Musical Club I can only speak from hearsay, as men are not admitted to their performances, but of the efficiency of the Vocal Club and the Orchestral Society, both under the baton of Mr. F. M. S. Jenkins, I can speak from oracular demonstration.

On the evening of February 26 the Schubert Club, assisted by the Orchestral Society, gave a very interesting concert in Harmony Hall. The Vocal Club sang some part songs, beside Schubert's Song of Miriam, and acquitted itself very creditably. Solos were sung by Miss Hannum and Miss Duhamel, both of whom received well merited applause.

The Orchestral Society is a new institution in our midst, and it is sought to make it a permanent one. Mr. Jenkins has under his hand, naturally, many raw, inexperienced performers, drawn albeit from an intelligent class of amateurs, whose love of music and most ardent perseverance have led them to a successful issue in their second public appearance. The performance of the society consisted of Die Zauberharfe, Schubert, and Allegretto, Military Symphony, Haydn, besides some accompaniments to the local club. The playing of the society reached a most creditable point, reflecting great credit on themselves and a very painstaking conductor.

Without going the length that our daily press has gone and characterizing these performances as perfect, I am free to confess that the work presented was of a decidedly good order, and reached a point of excellence. This slathering all over with taffy is, I take it, an insult to ordinary intelligence, whereas judicious praise is more than helpful, and enables performers to see for themselves that a true interest is taken in their efforts, which can be the more appreciated as their age and experience increases.

I must not omit to say a word about the piano playing of Mrs. Arthur McConnell, whose Etudes Symphoniques, Schumann, opened the second part of the program. With regard to Mrs. McConnell's rendition of one of the most difficult works she could have chosen it is not possible to speak in too high terms. Mrs. McConnell is not an amateur; she is an artist. Her technic is superb, while her intelligent treatment, cleanness of delivery and sympathy are all on a par in point of perfection.

The most important event that has occurred is the resignation of F. C. Smythe, Mus. Bac., principal of the Canadian College of Music and organist of St. Andrew's Church. Mr. Smythe leaves here early in May to take an organ in Belfast, Ireland, from which city Mr. Smythe originally came. Mr. Smythe's loss in the community will be most distinctly felt, for

certainly no truer hearted gentleman and more thorough musician have we ever had the pleasure of meeting. Kindly natured, courteous, large hearted fellow as he is, he has in a short time managed to grapple round him with hooks of steel the very kindest feelings of those who had the pleasure of his acquaintance. Mr. Smythe leaves behind him the reputation of having had the best trained church choir in the Dominion, and his work at the Canadian College is amply attested by the number of high-class students he has turned out.

The distribution of the medals and awards of the Canadian College of Music took place on the 11th before a large audience. The distribution was made by His Excellency the Governor General and Lady Aberdeen. In presenting the prizes His Excellency expressed a few kindly wishes to each recipient, and in a neat speech afterward paid a high tribute to Mr. Smythe and the institution over which he presided. So anxious have the Belfast people been to have Mr. Smythe with them that they have kept the post they desired to give him open since last October.

Mr. and Mrs. Durward-Lely sang here to an immense audience, and gave entire satisfaction in every respect. Mr. Lely's beautiful voice was much appreciated.

LEONATUS.

NASHVILLE.

NASHVILLE, TENN., March 5, 1895.

A LARGE audience heard the Yaw concert in the Grand Opera house, this city, March 1. As the night was wet and stormy and the belated train kept the company from arriving till 9:15 P. M., the expectant audience heard the new vocal prodigy under some difficulty. No artist who has visited this city had been more extensively or extravagantly advertised than was Miss Yaw. Even the programs were embellished with compliments from prominent journals.

Miss Yaw sang selections by Dell' Acqua, Celli, and an Ave Maria adapted to the Intermezzo from Mascagni's *Cavalleria Rusticana*. Her voice revelled easily and familiarly up among the stars; she captured the audience, and responded to encore after encore with such fetching if not classical favorites as Dixie, Coming Thro' the Rye and No, Sir, No. Miss Yaw has a remarkable voice; remarkable in range, gliding with perfect ease from G below to E in the seventh space above the staff.

Mr. Maximilian Dick is an artist. He produces a soft, beautiful tone from the violin. He plays with great expression, fire, feeling and seriousness. He is most sincere in his work. Miss Georgiana Lay was the accompanist. She played too loud.

This city enjoyed the privilege of hearing a piano recital by Mr. Wm. H. Sherwood recently that should put any music lover in a good humor for six months. His program was varied, and he executed it with power and brilliancy. The opening number was Beethoven's Sonata Appassionata, followed by Selections from the *Carneval*, op. 9, Schumann; O Lieb, by Liszt, and others, including a selection by Mr. McDowell, the talented young Boston composer, and two numbers by the pianist himself.

Mr. Clarence Eddy recently gave two organ recitals on the new organ in the handsome new Christ Church and made a delightful impression.

We have had the Black Patti and now we are to have the Male Patti—also black. How many more kinds of Patti are we to have? If the Chinese and Indians are alert perhaps we shall be regaled with the Yellow Patti and the Red Patti. Poor Adelina! What burdens rest upon the shoulders of fame!

JOHN M. GOODWIN.

COLUMBUS.

COLUMBUS, OHIO, February 27, 1895.

THE second subscription concert of the Arion Club occurred on the evening of February 23. The club was assisted by Mrs. Julie L. Wyman, Mr. Watkin Mills and M. Josef Hollman.

It is gratifying to notice the improvement shown at each appearance of the club. The last concert in particular showed the result of earnest, painstaking work on the part of Mr. Otto Engwerson, the director, and also constant attendance at rehearsals and hearty co-operation on the part of the members. The selections were rather unfortunate and did not please the audience as well as in the previous concert, but that was the fault of the compositions. The club numbers were Origin of Folk Song, by Kremsier; Troubadour Song of the Thirteenth Century, Adam de la Hale; Haunting Eyes (composed for the Arion Club), P. F. Martens; Hymn to Aegir, Wilhelm II., and the Three Fishers, by Goldbeck. The latter received a warm encore and in response the club sang Tally-Ho. The best work was shown in the Three Fishers, which was undoubtedly one of the best exhibitions of male chorus work ever given in this city.

Mrs. Wyman is a great favorite in Columbus, and ably sustained the reputation made here years ago. Her numbers consisted of the aria Voi Che Sapete, Mozart; The Merry Lark, Nevin; Bon Jour, Suzon! Faure; madrigal, Victor Harris, and a duet, Ah! Leonora, While Thus Around Joy Hovers (La Favorita), Donizetti, with Mr. Watkin Mills.

It is seldom an artist is the recipient of such an ovation as was tendered Mr. Watkin Mills, and never before has one made as many friends in Columbus as he has. He appeared four times, and after each appearance was obliged to respond with an encore. His kindness in this regard and his gentlemanly unassuming manner won the hearts of all his hearers. His selections were: Aria, She Alone Charming My Sadness, Gounod; The Wanderer, Schubert; Speed On My Bark, Leslie; Honor and Arms, Handel, and the duet with Mrs. Wyman.

M. Hollman's 'cello playing was a revelation to most of the audience, and as a result he was recalled many times. His selections were: Andante and Tarantelle, Hollman, and Melodie, Rubinstein; Le Cygne, Saint-Saëns; Mazurka, Hollman.

The accompanists were Miss Rose Kerr and Mr. P. F. Martens, both of whom did excellent work.

The Philharmonic Male Chorus, under the direction of Mr. Ellis, will give its first concert on the evening of the 7th. This

organization is composed almost entirely of Welshmen, and possesses many of the best voices in the city.

Theodore Thomas' grand orchestra of sixty-five men will give three concerts here on the 29th and 30th, two evening performances and a Saturday matinee. The soloists will be Miss Electa Gifford, soprano; Max Bendix, violinist; Bruno Steindl, 'cellist, and Schueker, the harpist. Twenty-five influential citizens have guaranteed the success of the enterprise by subscribing a fund sufficient to pay all expenses. The Arions have assumed charge of the business end of the undertaking.

The concluding concert of the Euterpean Society has been set for early in May. No soloists have been engaged as yet, as the date has not been definitely decided upon. The orchestra and Orpheus are both hard at work, as they intend to make this concert the effort of their lives.

CLEVELAND.

CLEVELAND, Ohio, March 7, 1895.

THE Cleveland Vocal Society, with the assistance of Mme. Lillian Blauvelt and under the baton of the famous director, Alfred Arthur, gave on the eve of February 21 the subjoined program. The laurels this society reaped at the World's Fair have proven a stimulus to greater endeavors. The noteworthy characteristics of the singing of this society are unanimity of attack, exquisite phrasing, and remarkable lucidity in the details.

The society is preparing Berlioz' Requiem, to be given May 11 with the assistance of the Boston Festival Orchestra. In looking over the history of music in Cleveland we are obliged to acknowledge the great services of Mr. Alfred Arthur. He has conducted the vocal society the past twenty-one years, and almost all great choral works have been sung, with the exception of the Passions, by Bach, and the *Franciscus*, the work of Finel. In addition to this work Mr. Arthur has been an exceptionally successful voice builder. His pupils fill, far and near, important church positions, too. Mr. Alfred Arthur is the founder and director of the Cleveland School of Music, the foremost musical institution in Northern Ohio, and that enjoyed the past year the attendance of 500 students.

But we digress. Here is the above mentioned program of the concert of the Vocal Society:

See the Chariot at Hand.....	Wm. Horsley
Mixed Voices.	
The Breeze from the Moor.....	M. W. Balfe
My Flaxen Haired Lassie.....	Thomas Koschat
Ladies' Voices.	
Nymphs and Sylvains.....	Bemberg
Mme. Blauvelt.	
Sunday on the Alp.....	Thomas Koschat
Male Voices.	
How Sweet the Moonlight Sleeps upon this Bank...J. G. Callcott	
Mixed Voices.	
Spring Song.....	Mendelssohn
Fallah! Fallah!.....	Van der Stucken
Mme. Blauvelt.	
Invitation to Dance.....	Hugo Jungst
Blue Eyes.....	J. Witt, Op. 45
Male Voices.	
The Primrose.....	X Scharwenka
Ladies' Voices.	
Tic! Tic! Tic!.....	Gratton Cooke
Mixed Voices.	
Jewel Aria, from Faust.....	Ch. Gounod
Mme. Blauvelt.	
On the Water.....	Joachim Raff
Mixed Voices.	

My favorable criticism of the composition of one of my colleagues should not be considered a bid for favors, but a proof that I am just, even unto my enemies.

Your correspondent was favored with a call by the Misses Sutro, the now famous duetists. They came from Oberlin, Ohio, where they played before the students of the conservatory. Private advices from Oberlin indicate that the Misses Sutro were immensely successful and that their praises are on everybody's lips. The young ladies are a credit to their great tutor, Professor Heinrich Barth, of the Royal High School of Berlin. We trust we shall soon hear them in Cleveland. Here is the program they played at Oberlin, Ohio.

Concerto in C major, No. 2.....	Bach
Andante and Variations, B flat major, op. 46.....	Schumann
Fugue in C minor.....	Mozart
Impromptu on a Theme from Schumann's Manfred, op. 66.....	Reinecke
Rondo, op. 73.....	Chopin
Feu Rolant (encore).....	Durvenoy
Les Preludes.....	Liszt
Andante.....	Chaminade
VON ESCHENBACH.	

ALBANY.

ALBANY, N. Y., March 7, 1895.

THE second concert of the season of the Albany Musical Association was given in Harmanus Bleeker Hall last evening, under the direction of Mr. Arthur Mees. The soloists were Miss Gertrude May Stein, contralto, and Mr. D. M. Babcock of Boston, basso.

Excerpts from Parker's *Hora Novissima*, Bach's *Passion Music*, Die Meistersinger and the women's chorus from Mendelssohn's *A Midsummer Night's Dream* were given by the association. Miss Stein sang for her first number *Le Mort de Jeanne d'Arc*, by Bemberg; *My Love is Like a Red, Red Rose*, Lund; *Before the Daybreak*, Nevin, and *Jugende Liebe*, Van der Stucken, on her second appearance. Mr. Babcock's first number was *Honor and Arms*, by Handel, and the second *The Mighty Depth*, by Jude.

That the chorus has improved there is no doubt, and nothing can be said against it. Mr. Mees has worked hard and conscientiously.

tiously, to bring the organization up to its present standard, with good results. The only number on the program, which could have been greatly improved upon was the male chorus from Die Meistersinger, which was sung in a very ragged manner. The basses were topheavy, and when a forte passage was reached the tone was not a tone, but a yell. Aside from this the chorus singing was excellent.

Miss Stein is a former Albanian, and she was enthusiastically received. Her voice and style have greatly improved since she left Albany, and in her appearance the greatest interest was centered. She was in good voice, and interpreted her numbers in a delightful manner.

Mr. D. M. Babcock has a bass voice of a rich quality and his execution is good. His singing lacks brilliancy, but shows a solid foundation, which is an essential to oratorio work, but in Honor and Arms if he put a little more spirit into it it would have taken much better. As a whole his work was excellent. Mr. Fred Denison, of this city, played the accompaniments in his usual artistic manner.

Freida Simonson will appear here in concert on March 15.

Strenuous efforts are being made by some Albany people to bring Ysaye here for a concert.

The Wilbur Opera Company will be here next week.

The Union Glee Club, of twenty male voices, assisted by the Ladies' Glee Club of the Catholic Union, will give a sacred concert Sunday evening. Mr. James Gregory Maher is the director of the club. Alfred S. Bendell will be violin soloist.

ALFRED S. BENDELL.

UTICA.

UTICA, N. Y., March 6, 1895.

MONDAY evening private recitals were given in both the music schools before good audiences in spite of a raging storm.

On Tuesday evening the Blumenberg Concert Company drew a fair audience to Association Hall. The company came under Mr. Louis Lombard's management and proved, individually and collectively, worthy of all that had been pre-announced concerning their artistic merits.

Of course Blumenberg was the leading feature, his Amati cello fairly carrying everything before his manipulation of it. He plays the same things he did years ago, in the same perfect way, and if any mortals ever attained tone inspiration Blumenberg is one of them.

My seat was so far back under the gallery that Madame Sedor Rhodes' voice could not be fairly judged as to power and quality, but she is a charming singer to look upon and to hear, except for occasional faultiness of pitch in her head tones.

Miss Gertrude von Betz, the young Hungarian pianist, is a player of marked ability and rather exceptional capacity and sympathy as an accompanist. Repose of manner would vastly improve her stage presence, but it would deprive the audience of considerable amusement. She is young, however, and should not be too severely criticised.

The local press announces the fact that Mr. Lombard will soon take this company on a three weeks' tour through the Western States.

Mr. Wilson G. Smith's new book of Love Songs has just reached me, with Francis Campbell's pretty encores, My Laddie and Daffy-Down-Dilly. A dignified sacred solo for medium voice by the same composer, just as I Am, and a dramatic song by Miss M. Spencer, Unless—all published by J. H. Rogers, of Cleveland, are sure to be of value to the readers of THE MUSICAL COURIER.

Our local opera company is rehearsing the Chimes of Corneville for a not far distant performance.

Offers of engagements for the minstrels which have been made from a distant city were not accepted, as the members are too busy to get away for any length of time.

CAROLINE WASHBURN ROCKWOOD.

An American Artist in Europe.

AS to musical matters, it is not altogether one sided between Europe and America. European artists do come over here by companies and by regiments, and by their singing or playing charm the American dollars from the American pockets; but occasionally an American singer ventures to the other side, and by a hard struggle establishes herself in the estimation of the European class. One delightful American woman, whose name is not mentioned here, since she is not seeking advertisement, recently related one of her earlier experiences in making herself known to the Dutch public.

"I was in Paris," she said, "and had been advised to go to The Hague and sing to the director of the chief theatre there. So one day I went up, accompanied by two girl students of art. We found that the theatre had been burned and a temporary building put up in its place. After much inquiry we wormed ourselves round to the artists' entrance and sat down to await further orders. It was in a garden with innumerable small tables, at which people sat with beer before them; but it was the custom and we didn't mind.

"After a long wait I saw a man through the glass doors, who was at a desk. I was tired with waiting, and said to my friends: 'I am going to see if he is not the man I'm after. He looks as though he might be.' So I went in, addressed him and said I had been advised to come there for an engagement. He looked at me doubtfully, then out through the doors at my friends. Perhaps something unusual in their garb struck him—being artists, they were somewhat given to extravagant fixtures—and then he turned to me as though the thing was settled.

"I think you have been misdirected," he said; "we have only classical music here. There is no dancing."

"Imagine saying that to me! Dancing! [Indeed, it would be difficult to imagine her in such a rôle on the stage.] I drew myself up to all my inches, and said: 'There is no mistake; classical music is what I sing; I should like to have you hear me.'

"Then, with what seemed like unwillingness, he got up, summoned a musical director from somewhere, and went into the adjoining music room. I sang—one selection."

"And then?" was asked.

"Oh, then he engaged me to sing at one concert without further question. He offered me the usual pay of first-class artists at The Hague, and it was quite satisfactory." She laughed pleasantly over the recollection. "And after that, he wrote me at my Switzerland address to secure me for other work. I sang two engagements at The Hague, and others at Amsterdam, and found them very pleasant."

"I must say, though, that the Dutch are very critical in music. It seems sometimes that they are afraid to praise an artist, lest they should be thought lacking as critics. On one occasion a protégée of Rubinstein's came to The Hague with letters of introduction and secured one engagement. But that was all. The Dutch public opinion was that she had a pretty voice, but knew absolutely nothing about singing. I daresay poor Rubinstein was quite crushed."

"Of all the people before whom I sang in Europe, I found the Dutch the most critical. The French are more critical than we, but they seem predisposed to like anything American. The English, on the other hand, are the least critical, in the true sense, of any. They are so conservative that they need to become acquainted through a whole concert season with an artist before they can be sure that they like his work. But I sang several engagements in London and in other English cities and was well received, and this in spite of my American birth being quite against me."—*New York Times*.

Paderewski Honored.

NEWS comes from Germany, in the shape of a letter received by Dr. William Mason, which tells of a high honor recently conferred on Paderewski. In recognition of his musical abilities he has been made a knight of the Order of Albert of Saxony, first class. This distinction for the great artist has been received with general satisfaction.

Joachim, the Violinist.

ONE more letter from Mendelssohn, and this the last, addressed to Dr. Joachim's uncle and aunt, touching upon Joachim's first appearance in London. That day is one which Joachim recalls with much gratification.

"MY DEAR FRIENDS—I cannot refrain from writing to tell you of the unheard of, incomparable success achieved by our beloved Joseph last night, when playing Beethoven's violin concerto at the Philharmonic concert."

"A grand public ovation, the united love and admiration of all musicians, and of those who participate in the development of such a wonderful talent, all this was more than realized last night. Let me thank you and your wife again and again for being the cause of having sent this excellent boy to us, and for the great pleasure I have derived from his society."

"Heaven protect and keep him in good health; all else propitious that we wish for his welfare will not be denied to him—it cannot be denied to him, for he need not become an admirable artist and a good fellow; this he is already—more so, in fact, than any other boy of his age ever was or ever will be."

"The excitement he caused during the rehearsals was so great that on making his appearance in the orchestra it was some time ere he could begin to play. Then he played the introduction so admirably that the public interrupted him with loud applause three times ere he had finished the first grand Tutti."

"I think the abatement of demonstration which occurred only took place when the public was exhausted from applauding and shouting so vehemently."

"It was a great satisfaction to witness the boy's calm, unwavering modesty throughout this great acclamation. After the first piece was over he slipped his hand into mine and whispered, with a smile, 'I am dreadfully nervous, all the same.'"

"The public kept up a furious applause until the last moment, and when Joseph was already half way downstairs I had to bring him back again and again."

"No celebrated artist could have dreamed of or wished for a more complete triumph."

"The principal aim of a first appearance in England has been, to my mind, realized completely, for everyone who cares for music here has taken the lad to heart, and will cherish him steadfastly."

"Now, you know what I wish for him. It is that, free of worry and care, he shall for the next two or three years devote his energy to his art with his augmenting talent, which cannot fail him. Then he should take plenty of ex-

ercise to develop his bodily strength, so that after three years he will be as strong in body as he is in mind."

"Without absolute peace and quiet, I do not think this possible, and my only hope is that God may not grudge him the manifold gifts he has been endowed with."

"To yourself and your wife I send my heartfelt greetings, and remain, yours sincerely,

"FELIX MENDELSSOHN BARTHOLDY."

"Of course you remember much that is interesting concerning Schumann," I observed; "will you tell me something about his friendship with and kindness to you?"

"I can only say that Schumann was wonderfully amiable and expansive to me," replied Dr. Joachim, with evident pleasure, "although his disposition was of a very silent and self-contained nature; he led a quiet and almost monotonous life, apparently dreaming away his existence at the piano."

"He would sit for hours meditating with his hand pressed against his lips, and when in these moods of suppressed nervousness it was useless to attempt to rouse him."

"I remember once I had been dining with Mendelssohn at Schumann's house, when I was quite a child, and after dinner was over I retired to a corner and sat watching Schumann in silent wonder by the open window."

"Night was drawing near, and Schumann, who had been gazing at the stars making their appearance, took me to the window and pointed to heaven."

"Do you know," he asked suddenly, stroking my cheeks softly, "whether the stars are aware that here below there is a little boy who plays the violin very nicely?"

"Schumann had a very odd way of showing his likes and dislikes to his acquaintances; he would never sit down unless he could tilt up the chair next to him, and in this wise show an unsympathetic neighbor that his proximity was not desired. If he wished anyone to talk with him, he would quietly put down the chair, and thus invite conversation."

"Schumann's intimacy with Mendelssohn is of course a matter of world-wide notoriety; they used to dine together constantly, and soon gathered about them the companionship of such interesting and learned men as David and, later, Ferdinand Hiller."

"Schumann's love and admiration were mainly centred in Mendelssohn, and it was a noteworthy fact that however silent and moody Schumann happened to be he could be stirred to vehement excitement if anyone should by chance speak disparagingly about Mendelssohn in his presence."

Dr. Joachim spoke with much enthusiasm about Mendelssohn's delivery; to quote his words: "The delicacy and electricity of his playing were almost indescribably uniform, and then he was a marvelously strict timekeeper. His memory was alike receptive and retentive, so much so that after having heard one or two pieces for the first time, he would sit down and give his audience a *melée* extemporization on the subjects he had noted in his mind."—*Baroness von Zedlitz in the Woman at Home*.

Bayreuth and Its Music.

THE first performance of the Nibelungen Ring was given in 1876 in Wagner's own presence. Parsifal was not given until 1882, and since that date all the other dramas have been produced there. Although many misconceptions still exist as to the true interpretation and tendency, the main idea of the new art at Bayreuth is becoming gradually accepted and understood; but it seems difficult to anticipate the advent of another poet endowed with the like dramatic power, combined with the gifts of musical as well as verbal expression. It has been said that all true creations of art spring from some great movement among the people, and that the musical dramas of Wagner were the outcome of the revolution in 1848, just as the art of the Italian Renaissance sprang from the great religious revival of the Middle Ages.

If this be so we shall have to wait for some new impulse before we see signs of advance or progress along the pathway pointed out by Wagner for art development in the future which is to lead, not to any change or reform in musical ideas, but to social and moral improvement. Vaguely and indistinctly, as we return from Bayreuth, through Nuremberg, to the burden of everyday life, and wander back to Albert Dürer's house, we feel that here was the cradle of the German art, to which we have been initiated at Bayreuth. Unlike the Italian, who realizes his ideal and reproduces only the beautiful in form and color, Albert Dürer sought to express the fuller and deeper side of beauty in thought as well as life. Unable to attain its ideal in form and color the German mind seeks its expression in poetry, the drama and music, and we come to Schiller, and Goethe, and Beethoven, whom we have seen bearing witness to their yearning for a fuller and deeper art expression.

This century has witnessed the most marvelous discoveries in the domain of speculative science, and the victories of engineering skill are quite as astonishing. But Wagner's creation of the musical drama at Bayreuth remains the greatest triumph of which modern art can boast.—*Countess Galloway, in The Nineteenth Century*.



Tom Karl.—The Tom Karl Concert Company, including Tom Karl, Albert McGuckin, basso (a brother of Barton McGuckin), Lucille Saunders, contralto, and the New York Ladies' Quartet: Mesdames Gaffney, Potts, Graves and Horlocker, organized by Frank Damrosch, made a successful tour through the West. The company was specially engaged for Minneapolis and St. Paul, also Chicago. Tom Karl's voice has gained much since he has left opera, and in the specialty he makes of old English and Irish songs he is very much appreciated by his audiences. Mr. Karl is much sought after for private concerts in this city, and his first season since leaving the opera has shown his wisdom of devoting his talents to the concert stage.

A Yonker's Concert.—On March 8 there was given by the Park Hill Country Club, of Yonkers, at their club house their first concert of the season. The program was well selected and was heartily enjoyed by those present. The soloists were numerous, and exhibited much taste in the choice of their numbers. They were the Misses Jennings and Shearman and Messrs. Devoll, Brown, Miller, Hamilton, Norris, and Dr. Quigley, of the Apollo Sixteen, and Belknap, dramatic reader.

Mozart Symphony Club Dates.—The Mozart Symphony Club announces for March an extensive tour of the West and Southwest. They begin to-day (Wednesday) at Greeley, Col., and will finish at Tucson, Ariz., on the 25th. Their specific dates are:

March 13, Greeley, Col.
14, Denver, Col.
15, Colorado Springs, Col.
16, Pueblo, Col.
18, Trinidad, Col.
19, Raton, N. M.
20, Las Vegas, N. M.
21, Albuquerque, N. M.
22, El Paso, Tex.
23, Deming, N. M.
25, Tucson, Ariz.

Sutro Success at Oberlin.—The Misses Rose and Otilie Sutro, ensemble pianists, played at Oberlin, Ohio, before the teachers and pupils of the Conservatory of Music. Their recital was a very decided success and they were frequently encored through the entire program. At the conclusion of the final number they were recalled several times, and after responding with an encore they were again recalled four times, after which the audience remained seated until the ladies had left the stage. The musical faculty at Oberlin said that the Misses Sutro furnished them one of the most artistic treats they had ever had, and it is well known that they have had at Oberlin the finest artists in the land, including Pachmann and Aus der Ohe.

The Third Beethoven Concert.—The Beethoven String Quartet will give on Thursday evening at Chamber Music Hall the third of their concerts for this season. The program is to be:

Quartet, in C major.....Mozart
Larghetto and Vivace from Quartet, op. 93, in A major....Naprawnik
Quintet, op. 163, in C major, for two violins, viola and two violoncelli.....Schubert

A Grand Easter Passover.—Temple Beth-El, Fifth avenue and Seventy-sixth street, will be the scene of a grand Easter Passover service, beginning the evening of April 8. The musical program, under the supervision of Rev. Herman Silverman, the cantor, will begin the morning of the 9th. There will be solos and double quartet music, and the regular service music sung on such occasions. Miss Katherine Hilka, soprano, and Rev. Mr. Silverman, baritone, will provide special features. The music at Temple Beth-El every Friday night and Saturday morning is counted among the best in the city. Miss Hilka is the soprano soloist of the Cathedral.

A New Oratorio.—The Rev. Bernhard Hast, of 339 East Sixty-second street, is in receipt of a new oratorio written by his brother, the Rev. Marcus Hast, chief cantor of Great Britain. He is attached to the great synagogue of Dukes-place, London, of which Lord Rothschild is the president. Rev. Dr. Hast's oratorio is entitled the Death of Moses. It is his second composition in this line.

Maud Powell's Program.—Maud Powell has returned to New York from a Western tour of five weeks of violin recitals and a successful series of twenty concerts with the Powell Quartet. After resting a few days in Atlantic City, N. J., Miss Powell will begin to fill engagements in the vicinity of New York, closing with a quartet date at Vassar College on the 29d; after that she will go West again

to play in some of the larger cities, Pittsburg, St. Louis (Symphony Society), St. Paul and Minneapolis among others, in which Miss Powell seems to be a great favorite socially as well as she is artistically, for she will be honored with luncheons and receptions galore.

Mary Louise Clary.—The popular young contralto, Mary Louise Clary, has recently closed engagements which will necessitate her making several more short tours in the West this spring.

After singing Samson and Delilah in Washington, D. C., the last of April, she will start out on a fortnight's trip. Among other places she will visit Toronto, where she will make her Canadian debut with the Mendelssohn Choir.

Miss Clary has received a very flattering offer for later in the season and will probably tour as soloist to the Pacific Coast.

Hermann Hans Wetzler.—Hermann Hans Wetzler, the gifted young composer, has been appointed organist at the Church of All Angels.

Agramonte's Students.—The New York School of Oratorio will give its fourth public performance of operatic excerpts on the evening of March 15. As is usual the scenes will be presented in costume with all appropriate stage accessories and orchestral accompaniment under the direction of Mr. Emilio Agramonte. The stage will be under Mr. Henry Lincoln Winter's management. The program is to be:

THE SPECTRE KNIGHT—CELLIER.
(By general request.)

Viola.....Miss May Bennett
First Lady.....Miss Anna Holbrook
Second Lady.....Miss Emma P. Spicer
Otto.....Mr. Joseph Colt
Chamberlain.....Mr. George W. Campbell
Duke.....Mr. Alfred Kunz

IL TROVATORE—VERDI.
(First Act, Second Tableau.)

Leonora.....Miss Jeanne Thrall
Inez.....Miss Alice M. Gosner
Manrico.....Mr. Ethan Allen Hunt
Conte di Luna.....Mr. Emilio de Gogorza

LA FAVORITA—DONIZETTI.
(Fourth Act.)

Leonora di Gusman.....Miss Sara Carr
Fernando.....Mr. Ethan Allen Hunt
Baldassare.....Mr. A. Stewart Holt
And Chorus.

FAUSTO—GOUNOD.
(Fourth Act complete.)

Margherita.....Mrs. Robert Graves
Siebel.....Miss Maud Bliss
Fausto.....Mr. George W. Campbell
Valentino.....Mr. Emilio de Gogorza
Mefistofele.....Mr. A. Stewart Holt
And Chorus.

Miss Russell Tested the Hall.—Pittsburg, Pa., March 8.—Miss Lillian Russell this afternoon tested the acoustic qualities of the new Pittsburg Carnegie Music Hall at Schenley Park. Only a few invited guests were present. Miss Russell began with the scale, then sang an operatic selection and closed with the Star Spangled Banner. Miss Russell said afterward that she never sang in any place with more ease.

A Musical Typewriter.—An ingenious young woman of New Orleans is about to bring to completion one of the most unique musical instruments perhaps ever yet invented. It is nothing more nor less than a simple device with strings and sounding plate to be attached underneath the keyboard of a typewriting machine, in such a manner that when a letter is struck by the operator a note of music will be produced instead of the ordinary click-clack noise which sometimes becomes so very disagreeable.

Of course, it is only once in a hundred times, no doubt, that such a combination of keys will be struck as to produce any real harmony of sound, still each note will be distinctly musical and the invention will probably greatly enhance the use and value of the typewriter. It is expected that a patent will be soon applied for.

Beloit College.—Under the auspices of the Beloit College some interesting lecture concerts were given this winter. They serve to illustrate madrigals, glees, sacred and other music from the sixteenth to this century. These entertainments will be continued and the following are the dates and subjects of those remaining to be given this season:

March 30, The Opera.
April 10, The Italian School.
May 1, The German School.
May 15, The French School.
May 21, English and American Music.

Beloit Ladies' Lyric Club.—Professor B. D. Allen conducted the second annual concert of the Beloit, Wis., Ladies' Lyric Club, which was given on February 18. The first part consisted of miscellaneous works for piano, for chorus and for vocal soli. The second part was made up by Smart's King Rene's Daughter, adapted from H. Hertz's drama of the same name. The principal characters were Iolanthe, Mrs. M. S. Molony; Marta, Mrs. Omar Wright, and Beatrice, Mrs. John Longcor.

A Funny Manager.—On a recent Western tour the Powell Quartet Company was accompanied by a facetious manager. It appears that in a certain town in Michigan where the company gave a concert it was thought necessary to announce a change in the selection of the soprano

solo, which was to immediately follow a quartet selection. It happened that the quartet was recalled again and again, bowing innumerable times and playing three or four encores. The applause finally subsiding, the aforesaid manager stepped upon the stage and remarked pointedly: "Mrs. Eaton will now sing For All Eternity—with violin obligato." (Dead silence and then a burst of uproarious laughter and applause.)

Scharwenka Conservatory Concert.—One of the cycle of students' concerts was given on March 7 by the Scharwenka Conservatory, Emil Gramm manager. The following was the program:

Piano, Spinning Song, from the Flying Dutchman.....Wagner-Liszt
Miss Anna Ivers.
Song, Doris (with violin and 'cello obligato).....Nevins
Miss Jesselyn E. Pierce.
Piano, F sharp major, Impromptu.....Chopin
Miss Edna Simson.
Violin Concerto, first movement.....Hans Sitt
Miss Christine Dyer.
Piano, Widmung.....Schumann-Liszt
Miss Emma Hansing.
Polonaise No. 1.....Wieniawski
Miss Helen Collins and Mr. Claude J. Holding.
Piano, Rigoletto Fantasia.....Liszt
Miss Nellie Knapp.
Song—
Ich wandle unter Blumen.....Meyer-Helmund
Because I Love You, Dear.....C. Hawley
Miss Jesselyn E. Pierce.
Piano, Concertstück in F.....Weber
Miss Alma Braumann.
Assisted by Mr. A. V. Benham, piano.

The concert was a great success, and will be repeated by general request on Thursday, March 14.

Conterno to West Point.—Dr. G. E. Conterno, of 233 Ryerson street, Brooklyn, has been appointed professor of music at the United States Military Academy at West Point. He began his duties yesterday.

They Do Not Speak.—Mrs. Edith E. Franko was granted an absolute divorce last Friday by Judge McAdam from her husband, Naham Franko, the violinist. They have been married only since 1886.

First Hegner Recital.—The first of the series of four 'cello recitals by Anton Hegner will be given this afternoon at 3 o'clock at the Waldorf. The remainder of the series will be given on March 20, 27 and on April 3. Miss Lillian Blauvelt, Miss Laura Friedman, from the Royal Opera in Dresden. Mr. Emil Fischer and Mr. Xaver Scharwenka will assist at all of the recitals.

A Benefit Concert.—Mr. Henry Heyman, on the 25th of last month, directed a concert given at the exhibition of paintings held for the benefit of the Children's Home and Children's Hospital by the San Francisco Art Association. The program was composed of nine numbers of modern compositions which were given by the California Quartet, consisting of Messrs. Wendell, Smith, Gage and Machlaine, and by Mrs. Etta Bayly-Blanchard, contralto; Mr. Frank Coffin, tenor; Mr. Otto Fleissner, organist and pianist.

A Guarantor's Concert.—A guarantor's concert was given by the faculty and pupils of the Thomas Ryan Southern Conservatory of Music, of Augusta, Ga., on Friday afternoon, March 1. The Mendelssohn Quintet Club gave as the opening number Beethoven's quintet in E flat, op. 4, and the remainder of the program was shared by Messrs. J. T. Gorman, J. P. Mulherin, Clifton Macon, J. Roodenburg, N. A. Wicker, Mr. Thomas Ryan and Mr. Kalas, Misses Rosaleen Connor, Miss Kimbrough and Miss Myrtis McDonald.

A Benefit Organ Recital.—For the benefit of the music fund, Mr. Hugo Troetschel, the well-known organist of the German Evangelical Church, on Schermerhorn street, Brooklyn, will give an organ recital this (Wednesday) evening; he will be assisted by Mrs. Marie Rappold, soprano, and Mr. Louis Mollenhauer, violinist. After Easter Mr. Troetschel will give some historic organ recitals Saturday afternoons, introducing composers of prominence from the sixteenth century to date.

Liebling Plays.—Mr. Emil Liebling gave a program consisting of five numbers at the fourth Ladies' Matinée Musicale of Evanston, Ind., on March 8. Mr. Liebling plays again in Evanston on March 14.

Frieda Simonson Not Allowed to Play.—Neglect on the part of someone deprived music lovers in Brooklyn last night of a musical treat. Gilmore's Band, under the direction of Victor Herbert, together with Frieda Simonson, the thirteen year old pianist, were billed to appear in a sacred concert at the Columbia Theatre. When the time came

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for Frieda's part the police informed the managers that the child would not be allowed to appear unless they had a permit from the Society for the Prevention of Cruelty to Children. This the managers did not have, and Miss Simonson did not play.—*Tribune*.

Boston Symphony Orchestra.—The Boston Symphony Orchestra, Mr. Emil Paur conductor, will give the closing concert of its series at the Metropolitan Opera House next Thursday evening. Miss Marie Brema will be the singer. The orchestral numbers of the program include the Overture Elegy, Robert Kahn (first performance in New York); symphonie fantastique, Berlioz, and Overture, Scherzo, Notturno and Wedding March from the Midsummer Night's Dream, Mendelssohn. The orchestra on this occasion will number nearly one hundred men.

Recital by Jacques Friedberger.—Mr. Jacques Friedberger, pianist, one of the faculty of the Ithaca Conservatory of Music, gave on March 7 a recital of the following program:

Sonata, F minor, op. 57.....	Beethoven
Polonaise, C sharp minor, op. 26, No. 1	
Etude, C minor, op. 10, No. 12.....	
Etude, C sharp minor, op. 25, No. 7.....	
Prelude G. major No. 8.....	Chopin
Etude, A minor, op. 25, No. 11.....	
Barcarolle.....	
Caprice Espagnol.....	Moskowsky
Rhapsodie Hongroise, No. 12.....	Liszt

He distinguished himself most by his playing of the A minor etude and the Caprice Espagnol.

Kneisel Quartet.—The Kneisel Quartet will give the last of its delightful series of concerts at Mendelssohn Glee Club Hall next Friday evening. The program includes the quartet in D minor, Borodine, quartet in D minor, Schubert; and the Beethoven septet, in the performance of which the quartet will be assisted by Mr. Pourtau, clarinet; Mr. Hackebarth, horn; Mr. Litke, bassoon, and Mr. Golde, double bass, all leading members of the Boston Symphony Orchestra.

Blumenberg's Success.

The concert was a very enjoyable one. Blumenberg is in the front rank of cellists, and plays with wonderful delicacy and expression. Each of his numbers was encored, and he responded to each encore. He held the audience spellbound by the feeling with which he plays.—*Utica Daily Press*.

Of Blumenberg's masterful playing nothing can be added that has not already been written in his praise by the best critics. Those who attended the concert were charmed, and they showed their appreciation by most enthusiastic applause.—*Utica Herald*.

Mr. Blumenberg is certainly a master of the 'cello, the most remarkable instrument in many ways that man has created. There is a quality of richness in the melody produced by the marvelous touch of a master hand upon the strings that comes from no other instrument. It combines the fineness and delicacy of the violin with the deep softness of the viol. And the melody is human—almost tender than the human voice itself, for which there is a logical explanation. The 'cello is always responsive to the control and influence of both hand and soul; the human voice is inspired to rebellion by numerous conditions with which the soul has nothing whatever to do, and over which at times it has no control whatsoever. Mr. Blumenberg's playing was a great delight. His skill is wonderful and his ease and grace charming. In watching him one hardly knew which to admire most, his masterful manipulation or the sweet harmony produced thereby. He was so self possessed, confident and almost indifferent that one could not help wondering whether the soul of the music was within him or his instrument. At any rate the music was superb, and he was recalled after each of his numbers.—*Dolgeville Herald*.

A Pianist Tries Self-Slaughter.—Axel Lehme, a Danish pianist, shot himself in the head a few days ago in a lodging house at 504 Canal street. He had just bought a ticket for Copenhagen. He was taken to the Hudson Street Hospital, where his recovery is considered doubtful. Why he tried to kill himself is not known.

Sibyl Sanderson Ill.—Chicago, March 10.—The Abbey-Grau Grand Opera Company arrived to-night minus Sibyl Sanderson. It is said she will not sing with the company during the Chicago engagement, and further that she will probably not appear again as a member of the company. Mr. Grau says she is very ill, but declares that there is no truth in the story that her collapse is due to a quarrel with Antonio Terry.—*World*.

Anton Rubinstein.—That Rubinstein played at times incorrectly, wildly, even insolently, is quite true, and the critics who enraged him so were right to say so. What happened was this: Rubinstein soon perceived—what, alas, all good virtuosi are not slow to discover—that the English (or a good leaven of them in every audience) "are not a musical people." They can be taken with a claptrap effect, while deaf to more subtle and legitimate efforts. Rubinstein would seem at times to play down to them in scorn and mock them or stalk through his part in a rage. The critics reproved him, and he left the country in a huff; but it was temper and want of patience with a public who, though not musical, paid well and offered him every kind of homage. He should have been contented with the cultivated portion of it, who had really created the taste for him, but Rubinstein was extremely irritable. I have known him to get up from the table in the middle of dinner and leave the company for no reason except that he was bored.

Rubinstein was undoubtedly inaccurate at times; people who held scores through those long programs could easily find that out. He not only embroidered even Beethoven,

but he would invent Bach. What he invented was probably quite as good as what he happened to forget, and always extremely interesting; still, it was not note for note, and that is what the dullards gloated over. Bülow was more accurate, but even Bülow forgot or manufactured a bar or two occasionally. But these, if spots, were spots in the sun, and certainly all Rubinstein did or left undone served but to accentuate his individuality and display his genius in new and startling lights.—*Fortnightly Review*.

Paderewski's Pupil to Play.—Mlle. Antoinette Szumowska, the pupil of Paderewski, who was on the memorable voyage of the steamship La Gascogne, will be heard on the 21st at a piano recital in Madison Square Garden Concert Hall.

Miss Cottlow in Concert.—Miss Augusta Cottlow, the gifted young pianist who created a sensation in this city two years ago by her playing, will be heard in a concert of her own on Tuesday evening, April 2, in Madison Square Concert Hall. Miss Cottlow will be assisted by some of the best talent in the city.

New York Philharmonic Club.—The Plainfield concert of the New York Philharmonic Club, Eugene Weiner director, on March 5 was a successful affair. The club played among a number of interesting pieces the arrangement by I. Haydn of his XIII. Symphony for flute and strings, the Beethoven Quartet, No. 10, op. 74, for two violins, viola and 'cello, and Slavonic dances by Dvorák. Wm. H. Rieger, the tenor, gave his valuable services. Anton Schott, who had been advertised, failed to appear. Mr. Rieger was to sing with Madam Nordica in Providence on March 5; the latter was able to change the date to the 6. This made it possible for Mr. Rieger to be in Plainfield that night. The club will fill engagements in March as follows: 15, Lawrenceville, N. J.; 18, Lawrence, Mass.; 19, North Adams; 20, Westfield; 21, Williamstown; 22, Burlington, Vt.; 23, Waterbury, Conn.

Mrs. Sawyer's Success.—Mrs. Antonia H. Sawyer's success artistically is continually increasing, and she has all the engagements she can fill. Her interpretation of The Holy City has met with decidedly favorable criticism. Saturday evening she sang with Mr. George Davoll for Mr. Dunklee, in Newark, N. J. Monday night Mrs. Sawyer left for Boston on a professional tour.

Mr. Carl in the South.—Mr. William C. Carl left town early Monday morning for his Southern tour, and on his return will arrange for a special series of concerts in New York. Mr. Carl is one of the busiest men in the profession to-day.

R. SCHMELZ, director of vocal and instrumental music, is open for an engagement as leader of vocal and orchestral societies. Teaches also singing, violin, piano, theory and composition. Address No. 159 East Sixty-second street, New York.

Sondershausen.—The Ducal Conservatory of Music in Sondershausen gave on February 21 a pupils' concert under the direction of Professor Schroeder, with the following program:

Quartet D major for string instruments.....	Mendelssohn
Herren Ropte, Westerengel; Dohn, Ottensen; Tölle, Leimbach;	
Schlenzig, Sabissa.	
Teacher, Concertmaster Corbach.	
Die Stille, for mezzo soprano.....	Schumann
Frl. Sunderhoff, Nordhausen.	
Teacher, Frl. Bertram.	
Concerto, D minor, for violin.....	Wieniawski
Herr Ropte.	
Teacher, Concertmaster Corbach.	
Three etudes, E major, C sharp minor, G flat major, for piano, Chopin	
Herr Haase, Cöthen.	
Teacher, H. Herold.	
Three songs for soprano—	
Arie aus Gottes Zeit.....	Schumann
Ihr Bild.....	Schubert
Hauptmann's Weib.....	Bach
Frl. Meyerhaus, Zurich.	
Teacher, Frl. Bertram.	
Souvenir de Spa Fantasie, for violoncello.....	Servais
Herr Schlenzig.	
Teacher, Professor Schroeder.	
Die Allmacht, song for bass.....	Schubert
Herr Martin, Sondershausen.	
Teacher, Professor Schroeder.	
Zigeunerweisen, for violin.....	Sarasate
Herr Götsche, Hamburg.	
Teacher, Concertmaster Corbach.	
Fantasie for cornet.....	Hoch
Herr Putzmann, Bismark.	
Teacher, Kammermusik Beck.	

Paderewski at Dresden.—During the rehearsal of Tristan and Isolde a letter was given to Music Director Schuch from Paderewski, who had played in the fifth Symphony concert at Dresden. The letter says: "Before leaving Dresden permit me to express to you my warmest thanks for the pleasure you have given me in producing my Fantasie Polonaise. Words fail me to tell you how much charmed and inspired I was with the work of the orchestra. I am proud and happy to have had the privilege to play with the Dresden Court Orchestra, and will never forget the kind interest, the attention, the patience, which have been given the modest composition. It is to be hoped that my honored colleagues will not take it amiss if I place at the disposition of the Pension Fund for widows and orphans the compensation—1,000 marks—which has been sent me by the General Director. It is only a feeble acknowledgment of my gratitude and admiration."

Music of Japan.

THE time when Japanese art was laughed at as something incongruous is within the memory of some quite young people, yet to-day we are imitating their drawing and their colors, and the art of Japan is in the ascendant. Will it be so with their music also? We now think the Japanese music inharmonious, inartistic, monotonous and hideous. Miss Laura A. Smith contributes to the *Nineteenth Century* an article on The Music of Japan, in which she describes that music as follows:

Of the music of Japan we are still woefully, I am afraid wilfully, ignorant. Among many writers on the subject, only three or four can be found to praise it. Comparison between such music as the Japanese and that of European countries is obviously unfair, and sympathetically inartistic. On the one side, we have the best that a highly developed aestheticism can command; we have organs of powerful grandeur, orchestras of almost phenomenal strength, our stringed instruments are fashionable either by the experts of musical Italy, or repicaed from those which have served the greatest musicians the world has known. In material, in form, in tone, in veneer, they are unsurpassed; our pianos seem as though they had reached even the stretched limits of perfection, and of teaching and criticism we touch the highest altitudes.

On the other, we have a few paltry string and percussion instruments, made by those who are unlearned in sound producing properties; no literature of harmony, since it would be useless, the blind being the principal musicians in Japan; no grand masterpieces of musical history; no striving to touch, by means of the divine art, the deepest sentiments in the human mind; for this light hearted nation are not likely to be moved by anything which can measure its existence by longer time beats than the mere evanescence of momentary pleasure. In Japan music serves to bring the smile to the cheek of the maiden, to preface the banquets of the Japanese nobility and to accompany the mazes of the dance.

It is in fact a record of the trivialities of the daily routine, and perhaps the inferior position which music occupies in Japan is best shown by the fact that its chief, and until quite recently only, exponents are women, and women in this country are still treated as an infinitely lower sex than the men. Most men would consider that they were making themselves ridiculous by playing or singing in society. As against this accumulation of adverse criticism on the music of Mikadoland, we must set one or two strong points in its favor. To begin with, it reflects in many ways the quaintness and the national grace of its promoters; it is, therefore, characteristic and individual; then again, Nature in Japan is a silent teacher; singing birds are rare, the most frequently heard being the unmusical crow, the air and the water seem motionless, and the result of this wan and weirdly peaceful environment is a peculiarly calm and monotonous style of music.

If the Japanese are so particularly unmusical as we would have them be believed, how is it that the koto, the most difficult instrument under the sun to tune and to keep in tune, is managed by them with faultless accuracy? There are thirteen movable bridges to the koto, and yet it is the rarest thing for a player to make a mistake. The tuning testifies to a most sensitive ear, and the playing to a painstaking and alert intelligence. * * *

In speaking of modern Japanese music it would be quite impossible to overrate the importance of the biwa, or, as it is often called, the hei-ké-biwa. Briefly, the history of the biwa runs thus: It was imported from China about A. D. 935. In its original form it was ponderous and rich in tone, but once under Japanese fingers it changed its form, if not its tone; it became graceful, refined and lighter. It was first naturalized in Satsuma, and thus it is frequently spoken of as Satsuma-biwa. It is essentially a harmonic instrument, and is well suited to the burden of songs dealing with love and war which are in such vogue among the Japanese. Many of the modern songs now set to the samisen owe their origin to the biwa.

The shakuliachi, also a Chinese instrument, came to Mikadoland early in the fourteenth century, and save as an occasional accompaniment to the samisen, which is the instrument of the people, it is always considered a solo instrument. It is peculiarly sweet and soft in tone, and may be classed as the musical antithesis of the hichiriki. The pipes of the sho give forth also some strangely delicate notes. The drums and the gongs are full and sonorous in tone, and if only Japanese orchestras were not composed of so many different sounding organs, we might find more to commend them to Western ears.

The koto music may perhaps stand as synonymous with modern Japanese. Koto-uta are songs for the koto; the koto seems to have freed the national music from the burden of Chinese influence, it is more definite in tone, purer in timbre, and aptly interprets the graceful if somewhat quaint ideas of the natives.

Hansel and Gretel.—Sir Augustus Harris has secured the exclusive right to perform Humperdinck's Hansel and Gretel in America in any language, and can give it in England in German.

Writing for Wind Bands.

THOUGH it is impossible to enter upon the subject of scoring in any form in the brief space of a newspaper article, it may be that a few suggestions of a general type, inducing a larger study of the subject, would not be without their use. As most musical students know more or less about writing for the concert room orchestra, a few words of comparison may also be not out of place.

It will be remembered that the list of instruments included in an infantry band of about thirty performers was recently detailed as follows: one E flat (or, to speak more correctly, D flat) piccolo, playing a minor ninth higher than written for, with an effective compass of about two octaves, the lower notes not being of much value in band music. One flute. This is often the ordinary concert flute in these days of perfected fingering. The old military flute in F (or rather E flat), playing a minor third higher than written, has almost disappeared; and the more modern military flute in E flat, or more truly D flat, has taken its place. In some smaller military bands the flute is not present, the compass being much occupied by the E flat clarinet, but the E flat piccolo, a very effective and penetrating instrument, is, it may be said, universally present.

The E flat, or small clarinet, is still used, though some modern bands have dispensed with this brilliant instrument. Formerly two, but now one, E flat clarinet may be noted in band scores. This has the ordinary clarinet compass from tenor E and ordinarily up to E on the third ledger line; the notes sounding a minor third higher than written. The observation may here be given that all E flat instruments—save the so-called E flat flute—have the natural signature of C when playing—in C, of course—in effect in the key of E flat; and all instruments in B flat have similarly the key signature of C, when playing in effect in B flat. E flat instruments, therefore, play thus: In C for E flat, in G for B flat, in D for F, in F for A flat, and in B flat for D flat, &c. B flat instruments play in C for B flat, in G for F, in F for E flat, in B flat for A flat in E flat for D flat, &c.

These transposition arrangements of course affect in similar manner the relative minor keys. The group of B flat clarinets, usually from 8 to 12 in number, are divided into solo, a kind of leading part and first clarinet, often or generally playing the same notes, and the so-called solo part, it will be seen, is not absolutely essential in a separate form; second and third B flat clarinets, playing second soprano and alto parts, so to speak, and in some large scores, a fourth, but somewhat unnecessary, B flat clarinet part appears. In modern bands one tenor clarinet, sometimes two, may be counted upon being present. The tenor clarinet has the same range as all the clarinets, and a similar compass to the small E flat clarinet, but sounding an octave lower. Similarly the bass clarinet in B flat has a like compass with the ordinary B flat clarinet, but running an octave lower. This instrument is becoming more widely used, and in some bands displaces the bassoon; in others it moves on similar lines to and with the bassoon, and, in some large bands, supplements the two bassoons, a very effective plan. In this connection, as in other ways, it is best for a writer of military band music either to consider the particular resources of the band for which he writes or to avoid the prominent use of any exceptional instruments.

The double bassoon has found its way into a few of the larger and more important bands, but, as a rule, it is needless to give the ponderous instrument a special part. The saxophone is gaining a distinct place in our wind bands. The members of the saxophone family, it will be remembered, have a playing compass of effective notes over a range of about two octaves, counting upward from B below middle C. For wind band scores they are, soprano in B flat, the alto in E flat, the tenor in B flat, the baritone in E flat, and the bass in B flat; in pitch and general use resembling the ordinary B flat clarinet, the tenor E flat and the bass B flat clarinet. The baritone and bass saxophones have no representatives in the group of clarinets, though Beson's double bass clarinets would cover much the same ground with a still lower compass of some five notes. A quartet of the first four named saxophones would form a valuable and characteristic addition to all large military bands, but at present rarely more than one or two specimens are to be found in English bands. Perhaps the most common are the soprano and alto; adding character to the B flat and tenor E flat clarinets. With the exception of the trombones with slides the brass family are now all supplied with valves or pistons. The cornet à pistons, almost invariably employed in B flat, have an effective compass from the low treble A or G below the staff to the C above the staff. This instrument transposes, and is written for exactly like the B flat clarinet. The trumpet in E flat has the large range of open notes of the instrument and the intervening sounds produced by pistons, with a compass from the low G, sounding B flat to E in the fourth space, sounding G. The French horns in E flat have a similar compass and like piston advantages, sounding an octave lower than the trumpet; but, as a rule, it is unnecessary to write for them below middle C. The saxhorn in E flat, with shorter tubing and, consequently, with open notes an

octave above the French horn, plays over a similar compass to the last named instrument. The baritone saxhorn in B flat has a similar range four notes lower, and is written for, as is the bass clarinet, in B flat.

The euphonium, or bass saxhorn in B flat, with broader tubing, has a fuller sound. As it is often supplied with four pistons, its compass may be occasionally effectively extended to its prime note, the B flat of the 16 feet pitched octave. The euphonium is written for in the bass as a non-transposing instrument. The bombardon, or bass tuba, or double-bass saxhorn, is made in E flat and low B flat, being respectively an octave lower in pitch than the tenor and bass saxhorns in E flat and B flat. These instruments have a playing compass of about an octave and a major sixth, extending severally from the low B flat and F of the 16 feet octave. They are written for as non-transposing instruments. They are often made now with the bell turned upward and bent so as to encircle the body of the player. In this way they are called helicon-horns. The Flügel horns, originally keyed bugles, but now played with cylinders or valves, are not often used in England; but they deserve a more extensive adoption, being of a broad, comparatively soft diapason-like tone. Those usually employed are the soprano in B flat and tenor in E flat, corresponding in pitch and compass with the cornet and tenor saxhorn in E flat. The trumpet and French horn are often omitted in the scheme of military bands, partly owing to the difficulty of playing instruments with so many harmonic open notes on horse-back or when marching. The trombones found in a military band are usually two tenors in B flat, commonly written for in either tenor or bass clef, with the same compass, of course, as the same instrument in the orchestra. The bass G trombone usually finds a place in English military bands, and is written for in the usual way. Valve trombones in B flat are frequently to be met with; generally one in addition perhaps to the slide trombones. Sometimes two are to be seen, to the exclusion of the usual group of slide trombones. In the military and ordinary bass bands the instruments of percussion are the bass drum, the side drum, written for on the note C respectively in the bass and treble clef, and cymbals, which may be written for separately on the treble C. Occasionally the triangle is used, and may be charged to the part of the side-drum player. In cavalry bands a small pair of kettledrums are employed.

Possibly the best way to begin to briefly deal with the grouping and general tone color effects will be a kind of suggestion of equivalent orchestral and wind band combinations. In this way it must be remembered that as the reed instruments, speaking broadly, represent the string mass, the brass is more extensively employed in the outdoor than in the concert room orchestra. Again, in the words following, no attempt is made to do more than indicate a few general serviceable combinations. To proceed with the proposed comparison. The stringed mass, especially as used in the accompaniment way, is represented by the clarinets, bassoons, if present, euphonium and bombardon, the latter instruments playing in octaves like the violoncello and double bass of the orchestra. The piccolo, oboe, flutes, to some extent the clarinet and bassoons, play similar idioms to those assigned to them in the orchestra. The cornets, horns, trumpets, and trombones have the same relative functions as in the orchestra, but as previously indicated, are more frequently employed. The cornets often in the military band take passages assigned in the orchestra to the clarinets, which in turn are in the military band doing the work of the violins and violas. Cornets, tenor and bass saxhorns often take passages which in the orchestra are given to the combined clarinets and bassoons. The baritone saxhorn generally has the prominent tenor sentences which the violoncello takes in the orchestra. The euphonium, with or without the bassoon, often takes leading sentences lying in a little lower compass than the passages just spoken of. Harmony groups are thus formed: Clarinets, bassoons and bass brass instruments in four or more parts, like the mass of strings. A kind of five-part vocal harmony is produced by two cornets, sometimes with trumpets added, and trombones, playing in medium or sotto voce tone. An effective occasional combination is the piccolo, flute, E flat and other clarinets, cornets, and trombones playing softly. Similarly the group of saxophones, oboe in the lower compass, bassoons, cornets, two horns or saxhorns, and brass basses form an excellent grouping. The reeds with brass basses, and the cornets, horns and trombones form two very useful, one might say antiphonal, masses of pervading harmony, and in full band passages group themselves thus, as do the masses of string and wind instruments of the orchestra.

In the brass band, usually consisting of E flat or small cornet, pitched four notes higher than the ordinary B flat cornet, four or five B flat cornets, playing in two and sometimes in three parts, the tenor, baritone, bass and double bass saxhorns, trombones and occasionally one or two trumpets, with bass and side drums, the effects are not so varied, though full and very brilliant. The ordinary four or five part harmony is secured by cornets in two parts, tenor saxhorns in two parts, and basses playing in octaves. The trombones, more frequently valve in view of cavalry

use than in the reed or military band, are frequently employed in both piano and forte mediums.

These remarks about brass bands would be incomplete without some reference to the occasional introduction in such bands of two or three B flat clarinets, and perhaps one E flat clarinet, used to give variety and lightness to the upper parts. Very often a couple of saxophones or clarinets in B flat, and even now and then one in E flat, played, of course, with the usual clarinet reed, but made in brass, are thus employed. More may presently be added to these imperfect sentences on the bold, stirring and delightful music, of which old Chaucer prophetically speaks of as made by "pipes, trompes, nakeres (or small kettle-drum), and clarionnes." Students will gather that there is a noble scope for the exercise of their talents as composers in the varied score of a military band. In these days too little justice is done to the wind band, and the instruments are too frequently playing in a broad mass, often, it is true, necessitated in outdoor use. Still, there is no reason why when the subject has been earnestly studied, as it is on the Continent, large and important instrumental works may not be presented by our wind bands, and lead to the formation of a new school of instrumental music.—*Musical News.*

Introducing a Violinist.

THE following is said to be a verbatim account of the introduction of an eminent violinist to a Far Western audience:

"Ladies and gentlemen," began Col. Handy Polk, the well-known real estate agent, stepping to the front of the stage, and addressing the audience, "it is my privilege this evening to introduce to you Signor —, the notorious furrin fiddler, who will endeavor to favor us with some high class and A No. 1 violin playin'. The signor was born and raised in Italy, where fiddlin' is not merely a fad, but as much a business as politics is in this country, and when it comes to handlin' the bow he emphatically knows whur he is at. He hasn't dropped into our midst by accident, but comes under the auspices of the Literary Society, which is payin' his wages and backin' him to the last gasp. So let it be understood that if you happen to have any criticisms to offer, you are to do your kickin' to the society and not to the signor. I'll jest add that if you expect him to swing his fiddle around his head or play it under his leg like we used to skip stones across the swimmin' hole when we were little boys and girls, you may jest as well go right now and git your money back from the doorkeeper, for the signor hain't that kind of a player. That's all I have to say at present. Start her up, signor."—*Harper's Magazine.*

A Musical Dickens.

THE appearance of Dickens' elder sister as pianist, on the stage of Drury Lane Theatre, has not, I think, been noticed by any writer. Her name occurs in the playbill on the occasion of Harley's benefit, May 29, 1827, among the performers in a concert introduced between the pieces, and supported by Miss Stephens, Miss Fanny Ayton, and others. She was announced thus: "Miss Dickens, of the Royal Academy of Music, the celebrated pupil of Mr. Moscheles, will perform her master's Recollections of Ireland."

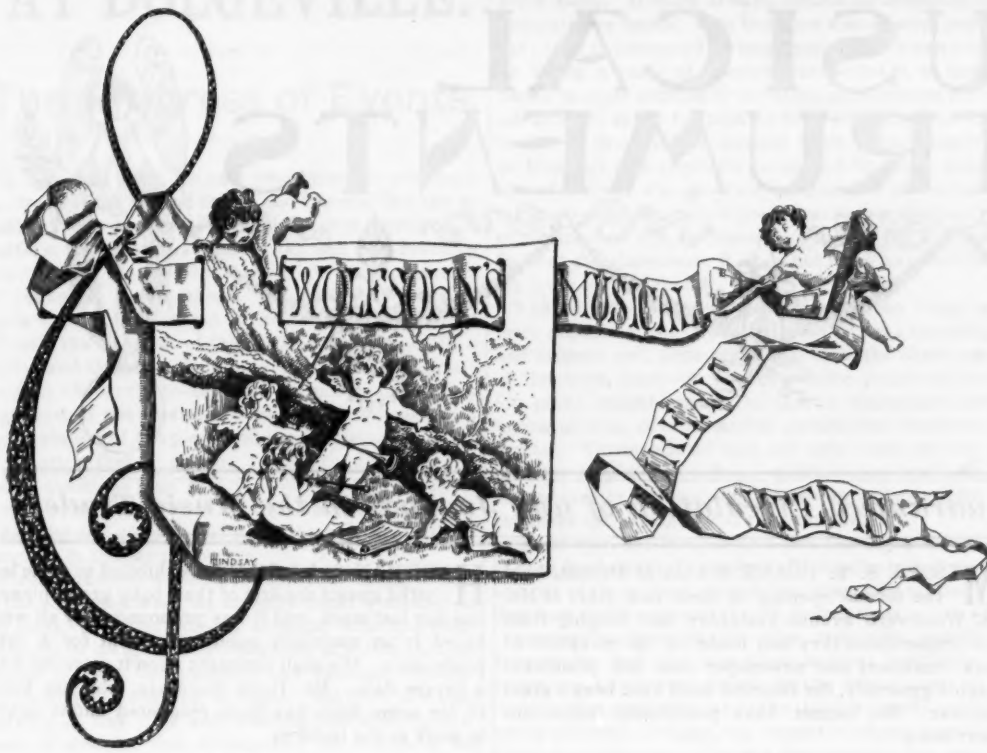
For the same actor's benefit the following year she played *Anticipations of Scotland*, also by Moscheles. Harley appears to have been an early friend of the Dickens family, and it was probably to his interest that Dickens owed the production of his plays at the St. James' Theatre, which happened while Harley was stage manager there.—*Notes and Queries.*

Attila in Dresden.—The name of the new opera by the young violinist of the Royal Orchestra, Adolf Gunkel, is *Attila*. The words are by Kapellmeister Carl Dibbern.

In Washington.—They do not seem to be feeling the hard times very much in Washington. Mrs. Brice paid Ysaye \$1,000 to appear at one of her musicales, and gave Melba and Edouard de Reszke an equal amount to appear at another. The widow of Senator Hearst and Mrs. R. H. Townsend also paid these operatic stars \$750 and \$1,000 for their attendance at a musicale.

Kenilworth.—F. Phohl gives an extensive resumé of the first night in Hamburg of Bruno Oscar Klein's opera in four acts, *Kenilworth*. The opera appears to have made an excellent impression and was to be given a second time during the following week. The Hamburg papers are in accord on the musical merits of the work and prognosticate its adoption on the repertory of the prominent opera houses.

By Sound.—A new method of detecting fire damp by sound has been invented by M. Hardy and approved by the French Académie des Sciences. It is based on the fact that the sound emitted by an organ pipe varies according to the density of the air supplied. M. Hardy's apparatus consists of two small pipes, the size of a penny whistle, one of which is connected with the air in the mine and the other with the ventilator shaft. The presence of fire damp produces a discord at once between the two sounds, which increases with the quantity of gas and can be measured. By this contrivance the presence of one part in 500 of fire damp can be detected.



By special arrangement made with THE MUSICAL COURIER, HENRY WOLFSOHN will have each week a page devoted to matters of interest in the musical world appertaining principally to the artists under his direct management, not however, excluding others. This is an important move, as by an agreement with a syndicate of the leading papers in the United States these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them everyweek, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having the largest circulation of any musical paper in the world.

HENRY WOLFSOHN,

131 East 17th Street, New York.

Emma Juch had to do some quick work last Wednesday in Providence. She was telegraphed for at 2 P. M. and left with the 3 o'clock train for that city, where she made an orchestral rehearsal and sang her first number at 8:45. The public greeted her with the wildest enthusiasm. Regarding her singing with the Baltimore Symphony Society, the *Sun* had the following article:

Madame Juch seems to grow younger and more charming with each successive appearance, and as she waxes ever more attractive, so does her art. Her artistic style, musical intelligence, delivery and enunciation are beyond criticism, and she does all things so well that it is always an unalloyed pleasure to hear her, in proof of which is the genuine enthusiasm she never fails to arouse.

Hollman played last night in Plainfield and next week will appear for the first time this season in Boston with the Apollo Club. Negotiations are also pending for a short Canadian tournee, beginning in Montreal the end of this month, and comprising a number of the larger Canadian cities. He may then also be heard in Buffalo, Detroit and Chicago.

Marie Bernard had a remarkable success with the Sousa Band the past few weeks. She has been re-engaged to accompany the band on their grand spring tour through the West and South. After its conclusion, she will go to Paris

during the summer and not return until late in the fall, devoting her time to concerts only.

Perry Averill will very likely be one of the leading baritones of the Gustav Heinrich Opera Company, which will have a three months season, beginning in Washington about April 15 and continuing later in Baltimore and Boston. There is also a possibility of a short season in Philadelphia.

Augusta Cottlow, who arrived in this city lately, will play with the Brooklyn Cæcilia Society on the 20th of March. She will give her own concert April 2 in the Madison Square Concert Hall, when she will have the assistance of Mr. Sam Franko and his quartet club, and Mr. G. W. Ferguson. Miss Cottlow will on this occasion play Beethoven's Kreutzer Sonata and the Schumann Quintet.

B. F. Miller is a young tenor who lately arrived from the West and will soon be heard in a number of concerts. For the present he has accepted a position in one of our leading churches.

Adele Laeis Baldwin has been engaged to sing in Elijah this week with the Baltimore Oratorio Society. This will give her a fine opportunity, the part being particularly well

suited to her fine, rich contralto voice. She will also be heard in several spring musical festivals.

Maud Powell returned from her Western tour with the Quartet Club, and for the balance of the season will accept engagements for herself alone. She plays in St. Louis on the 28th of March and then is booked for Pittsburg, Minneapolis and St. Paul.

Dr. Carl Dufft will sing Elijah this week in Baltimore with the Oratorio Society. There are few basses now in this country who can compete with this artist in the rendition of this part, it being particularly well suited for his voice. He will also sing in Brooklyn with Arthur Claassen in the beginning of April.

Lillian Blauvelt's hard work the past few weeks caused a slight illness and she was forced to abandon her Newark engagement, March 6, Marcella Lindh taking her place at the last moment. Mme. Blauvelt has, however, sufficiently recovered and will fulfill all her future engagements. Her own concert will take place April 29, in the Madison Square Garden Concert Hall.

Louise Natali has been engaged to accompany the Gilmore Band, under Victor Herbert's direction, on their Southern and Western tour, which will begin on the 20th of this month. Mme. Natali is a great favorite in the South, in which part of the country she gave concerts last season with great artistic and financial success.

Adele Aus der Ohe will be the soloist of a number of concerts of the Chicago Symphony Orchestra, under the direction of Theodore Thomas. The first two will take place in Pittsburg, March 28 and 29. The artist's recital will be given in New York and Boston in the middle of April.

Flavie Van der Hende will play with the Schubert Maennerchor Society in the first week of April. After the close of the season she will go to her native country, Belgium, to study at the Liège Conservatory, and will not return until the beginning of next season.

Max Heinrich will make a recital tour in the early fall which will extend as far as San Francisco and the Pacific Coast. He will be accompanied by Mrs. Heinrich, and it is quite probable that the artists will not be heard in the East until the beginning of the winter season.

The Brooklyn Art Institute is doing efficient work under the able supervision of Professor Franklin W. Hooper, with Mr. John Hyatt Brewer as coadjutor. The past season has been, musically, a memorable one, the Institute having given to its patrons some of the best artists in the country, and plans for the future are maturing to continue on this line and even enlarge in point of attractions. It would not be surprising if this popular and powerful institution, in no distant day, would lay the foundation for a permanent orchestra in that city.

Gertude M. Stein sang in the Brooklyn Art Institute last week with the Kneisel Quartette and made a great success. The committee have already re-engaged her for next season, and she will most likely sing in one of the leading choral societies in Brooklyn this spring, if the dates can be arranged satisfactorily.

Heinrich Meyn took Campanari's place last Sunday evening in the concert performance of Samson and Delilah, singing the part of the High Priest. The *Boston Globe* said:

Mr. Heinrich Meyn filled the place of Sig. Campanari acceptably, and it is a great credit to the city of Boston that so good a man could be found to take so difficult a part at so short a notice.

Mr. Meyn received the warmest applause, and throughout he was cordially appreciated.



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

NOTICE.

New subscribers to insure prompt delivery of THE MUSICAL COURIER should remit the amount of their subscription with the order.

BACK NUMBERS.

It is not always possible to fill orders for back numbers of THE MUSICAL COURIER upon the day of their receipt, because in many instances the edition is entirely out, and it is necessary to wait for such returns as may come from the distributing agencies. Each order is entered in its turn and filled in its turn, but delays are at times unavoidable.

ADVICE to dealers about to fail: Give your leases to the piano manufacturers to offset your indebtedness; give the notes on these leases to your bank as collateral. That makes it a double shuffle. It may end in the penitentiary, but it works before you get there.

PLEASE take a glance at the style of the Chicago Cottage organ illustrated in a full page advertisement in this number of the paper. Enormous quantities of these instruments have already been sold, and the future sale is assured because of the commercial value of the article and the manner in which it is handled.

THE house of Kurtzmann at Buffalo is making some beautiful piano cases, finished in every detail and made with the greatest care. The Kurtzmann house has a great reputation in certain sections of the country, and its product is in steady demand. The factory is in excellent condition and is producing pianos at a rate that indicates faith in the future on the part of the concern.

HARRY J. RAYMORE, of the Shaw Piano Company, Erie, Pa., left last Wednesday on an extended trip West and South, to be gone about a month. Mr. Raymore is looking after his spring prospects, and demonstrates that he has faith in the piano trade and its future by operating the factory on full time and going on the road to capture what is to be found in the shape of business.

MR. MALCOLM LOVE, accompanied by Mrs. Love, arrived by steamer in New York last week on his way to Waterloo from Jacksonville, Fla., whither he had gone for a short vacation, made necessary by his many arduous duties in pushing the Malcolm Love pianos and the Waterloo organs. These duties Mr. Love is pleased to know will be somewhat lessened after April 1 by the return to the Waterloo Organ Company of Mr. J. W. Chamberlain, who was associated with him some years ago, and who left him to assume the management of the Boston Piano Company, of Wooster, Ohio.

MESSRS. S. E. CLARK & CO., of Detroit, held the formal opening of their new store at No. 187 Woodward avenue yesterday, and judging from the preparations they had made for the reception of local musicians and newspaper men and prominent people generally, the function must have been a great success. We cannot have particulars before our next issue.

MR. ALBERT STRAUCH, of Strauch Brothers, the New York piano action house, was visiting cities on the line of the New York Central last week, and reached Buffalo on Wednesday, traveling thence westward. Mr. Strauch has become a virtual encyclopædia of current trade facts and conditions, and understands and appreciates the possibilities of the piano trade in all its bearings.

POOLE & STUART, of Boston, young piano manufacturers, young as men and young as manufacturers, are making a piano that will be a credit to them when they reach an old age. They are putting such material into their pianos and in such a manner that it cannot fail to please the connoisseur. They are also planting it among some of the best dealers, who are expressing enthusiastic admiration of the Poole & Stuart piano. There is great prospect in that piano, and if it is managed as carefully in the future as it has been right along, the Poole & Stuart will become a factor in the Boston piano manufacturing industry.

IF you have a subtle thought and convey it upon paper don't for Heaven's sake expect the average music trade editor to understand it when he reads it. Some time ago THE MUSICAL COURIER stated that the name on a piano is not a guarantee of its merit, and of course a trade editor jumped right onto it and asked what was the matter with us and whether we were crazy when we made that statement? Is the name of Swick on a piano the guarantee of its merit? Is the name of Knabe on a piano a guarantee of its merit? Certainly the names of some firms on some pianos are guarantees, and the names of others on different pianos would be guarantees, yet the names of certain makers on certain pianos as they stand today are no guarantees of the merits of those pianos.

AT the time of the Lee failure at Richmond, Va., we stated that R. S. Howard, representing J. & C. Fischer, of New York, was on the ground to take care of the interests of his house. Suffering from a misapprehension, some correspondents of Mr. Howard understood this to signify that the failure of Lee was grounded upon Howard's presence at Richmond, and he has been in receipt of a number of communications that convey this impression. Of course we are not responsible for such a misinterpretation. Mr. Howard went to Richmond at the time of the failure to represent the interests of his house, and that was all. In fact he is always engaged in representing the Fischer interests. He is a faithful, intelligent, far seeing, thoroughgoing and honest representative of his house, and one of the few men that understand and appreciate thoroughly the tendencies of the modern piano trade.

HARDMAN & LA GRASSA exhibited to some invited guests the first of their baby grand pianos one day last week, and it was pronounced by all who heard it an unusually good instrument for a first production. We shall comment upon it more fully at a future date. Mr. Hugh Hardman, who has been ill for some time, has quite recovered and is again at work at the factory.

MESSRS. G. B. BAIRD and Geo. C. Adams, of the McCammon Piano Company of Oneonta, N. Y., are West; the former in the extreme, the latter in the central West, selling the McCammon piano. They expect to be at the factory during the last week of the month. The McCammon pianos, particularly the new, large scale, are instruments of remarkable resources, with a great, full, musical tone and with stunning cases. The cases are made at the factory with the utmost care and discretion.

WHO shall predict the future of automatic musical instruments, or, to be more explicit, automatic attachments to musical instruments, pianos, organs, and the lesser means of music which fall under the heads of those actuated by percussion or air?

Perfect as are some of the modern appliances, accurate as is their mechanism, all embracing as is the repertoire of some of them, they are all but in the infancy of their musical possibilities, while considered commercially; wide though is their present sale, they are as yet an unmeasured quantity. Beyond their development up to this time there lies a range of achievements toward their perfection which, judging from what has already been accomplished, is limited only by the line which divides a mechanical machine from a physical machine, actuated by human intelligence. So far have they progressed, that the elements of accuracy, of tempo, of gradation of tone and combinations of tone qualities may be given with a certainty that surpasses human execution, while the possibilities of harmony surpass the use of the ten fingers of two hands of an individual performer.

Commercially considered, the best examples of this new absolute art of music making are still too expensive to be within the reach of the average purchaser, though there are several kinds of small instruments that are cheap. But the time will come, and it cannot be many years away, when these so-called "mechanical" devices will play so important a rôle in the music of the house, the church and the concert hall that future generations will look back in scoffing pity at the time when this music of convenience was scarcely known.

There is at present in this city a device—still in the experimental stage—by which a performer may play upon a piano, and immediately afterward have his work reproduced, note for note; and who shall say but that this idea may be carried to the degree of perfection wherein every shade of expression may be given as well as the mere repetition of the notes? If this thing keeps on we will be able to duplicate a program of Paderewski, with a lack of but the hair and personal magnetism, which will prompt some yet to be discovered Yankee to invent a personal magnetism attachment, without which no well regulated automatic musical instrument will be complete.

AT DOLGEVILLE.

The Progress of Events.

IT has long since become recognized in the music trade of the United States and Canada that the industrial community of Dolgeville was destined to perform some of the most vital and far reaching functions in the history of the trade and the careers of many of its members. An enormous mass of literature has been issued on the various subjects that attracts the attention of those who make Dolgeville a study, and there are no intelligent men in the music trade of the world to-day who are not acquainted in a general, if not a particular or specific, manner with the evolution of the place and the problems in course of solution there. Having frequently dwelt on the social questions that find in Dolgeville a practical equation, we now desire to call attention to certain industrial and commercial developments that are in progress in that active centre.

First, however, we wish to state that during a visit to the place last week we actually found a number of the larger factories running at night with full complements of men, turning out goods at a rate that indicated in itself the nature of the demand. Dolgeville is actually working at night; but that it is also working at day time and keeping the vicinity in a state of activity was exemplified on March 4, on which day 200 teams brought 200 loads of sawed spruce into the town all the way from sixteen to thirty miles inward toward the Adirondack zone. The average number of feet of lumber per load was 1,500, making about 300,000 feet of that material alone in one day.

There exists such a habit of exaggeration in the descriptive accounts of industrial establishments that we frequently forgive those who doubt the reliability of statements published in trade papers; but in the case of Alfred Dolge the very reverse of exaggeration has always been apparent, and this applies with equal force to Dolgeville. There has been rather an effort to disparage the publication of figures and facts disclosing the extent of the transactions, and the modesty of the whole community is keenly reflected in this principle, and is instantly observed by anyone who studies the character of aggregations or of masses of men.

When we therefore say that 200 teams brought such a large quantity of spruce lumber into Dolgeville from the mills in the Adirondack forests in one day we mean just a little more than we say, and that is that there were more than 200 teams and that 300,000 feet of lumber is a very small item in the millions upon millions of feet of stacked up lumber undergoing natural drying on the plains surrounding Dolgeville.

This lumber industry of Dolgeville is a phenomenon of such vast proportions as to stagger the uninitiated. The primitive forests are ravished for the most desirable wood that is necessary for the important departments of manufacture in the various lines of the music trade, and the assortment is absolutely incomparable and of course cannot be duplicated. The choicest kinds of spruce, maple, ash, oak, birch and other woods are undergoing graduated processes of treatment under expert hands, beginning with foresters, who select the trees that are to be felled, and ending with those who finally work it out in mill rooms.

However, it is not our object to enter into a treatment of the lumber or the felt or any special industry, but merely to call attention again to the progress of events.

The felt factory is turning out a large number of sheets of felt to supply the regular and steady demand for the various Dolge felts, but there is a stimulus in the special department of blue felt that has been keeping the felt mill open at night to supply this demand. Many piano manufacturers are now firm adherents of the blue felt theory, having by actual use in pianos, under constant finger exercise, learned to appreciate the leading qualities of this product, which has advantages that compensate for the price paid, in fact more than compensate, for otherwise this blue felt could not have become such a decided success.

We must always remember that an article of commerce cannot remain in competition by personal

favoritism, by advertising prestige or by force of price alone. It must always contain its modicum of comparative merit. If it becomes a successful product; if it is consumed in large quantities, it can only do so on a basis of relative merit—that is, as compared to other articles of the same price it must have advantages equal to them to sell with them or superior to them to sell beyond them. The quantity of blue felt now regularly consumed by many piano manufacturers who produce instruments of the better grades and the very highest grades is an evidence of the force of this statement. The blue felt success fortifies the statement; it does not need any fortifying from the statement.

The hammer covering department is no longer a mere adjunct of the felt department, but is a separate and distinct unit, depending also upon the character of the work done—its unquestionable practicability for piano manufacturers, in that it represents the saving of time, of labor and of details that represent capital. Thousands of sets are now made in compliance with a well-defined method that produces hammers of great durability, flexibility and elasticity, evenness and symmetry at the same time.

These two, the lumber and the felt departments, are the fundamental creations of Dolgeian industries, and out of them have grown the branches of trade that now cluster around the old foundations.

Among the latter is the wire mill, now rapidly developing, and the case shop, a great institution, producing all the woodwork of the piano case, including the pinblocks and the bridge stuff—work which fills with delight the expert in these lines of piano manufacture. For the purposes of the case department an enormous stock of veneers is kept on hand—a stock larger than most veneer mills carry.

The Autoharp.

There is another institution in Dolgeville that merits the careful attention of everyone who desires to be versed in the tendencies of the music trade, and that is the Autoharp and its factory. The Autoharp has become an actual necessity in the social development of the people. There is no musical instrument made to-day that can be produced at such a price as to reach the masses and yet appeal to their sense of musical fitness and enable them to develop it at such a limited outlay of time and energy as the Autoharp. It is within the reach of all and it can be learned by all who will reach for it.

So many new ideas are now found practically applied to the modernized Autoharp that it has become revolutionized, although its original principle has never been lost sight of. Hand in hand with this have gone vast improvements in the methods of its construction and the application of new mechanical devices used in building it up. It is made more exact, more correct technically, and hence its possibilities are more readily discernible. Many musical advantages associated with its character as a musical instrument are constantly becoming manifest, and for this reason we were not astonished when we found such an evolution from and out of it as the Concert Autoharp.

In the Concert Autoharp a new era opens for the instrument, and as its culture expands greater faculties will be expected of it and these will be found in the Concert Autoharp—in fact, are found in it to-day.

The factory is a model of industrial and mechanical conservation and is in charge of young and ambitious men, who are constantly engaged in studying its possibilities and the future development of the Autoharp, designing methods and bringing into play devices to simplify construction when necessary and to broaden it in those directions where the Autoharp is finding new fields to conquer. This factory is also running at night with a full complement of men.

Brambach Piano Company.

One of the most interesting institutions of Dolgeville is the factory of the Brambach Piano Company. Most men in the trade do not know that the celebrated composer Brambach, residing in Bonn on the Rhine, an artist known to every musician, is a brother of the American Brambachs, of whom one is Stephan, of the Estey Piano Company, and the other two living in Dolgeville, Alois being the president of the Brambach Piano Company, and Charles being engaged in the technical department. All these men are not only practical piano makers, but are musicians, having been educated in a musical atmosphere.

The rapidity with which the Brambach piano has

come to the front as an eligible candidate for honors is due to the intelligent methods of the head of the company and his conception of what a good piano should be, both in its musical qualities as well as its exterior appearance. Mr. Brambach has in his brother Charles an expert acoustician and has incorporated in the Brambach piano the patent resonator or tone sustainer invented by Charles Brambach.

A detailed description of this invention will shortly appear in these columns. Its aim and purpose are to give sustaining qualities to the tone of the instrument; to endow it with greater life and stronger vitality; to give it an extension of life and a singing attribute now destitute in so many instruments.

There is no particular mechanical contrivance brought into play, but a resonator made of California redwood is attached to the back of the sounding board directly connected with it through the bridges on the opposite side, so that every vibration is at once transferred and a great surface for its activity brought into play. The invention is one of the few that have both practical and artistic merit and will be scanned with interest when fully described. Its success is completely assured.

The Brambach Piano Company is making and shipping at the rate of about twenty pianos a week. By April first the shipments will average twenty-five a week. So much for Dolgeville this time.

WHOSE FUNERAL?

THERE is a dealer in Castile, N. Y., whose name is Graves, who published the following advertisement, which we reprint without giving the prices he impudently attaches to the various names:

PIANOS.

I have recently visited several of the oldest and most reliable piano manufactories in New York city, and selected some of the finest from among thousands, which I am able to offer at about

\$100 EACH LESS PRICE

than city dealers with their large expenses can possibly offer the same grade of pianos. Figures tell the truth always—Agents' talk don't always tell the truth. Look at these prices that I offer or have recently sold for:

Behr Bros. largest upright piano, \$—

B. Shoninger

Smith & Barnes, largest upright piano

Sterling Co. upright piano

Sohmer & Co. largest upright piano

Hazleton Bros. upright piano

Medium Size

Large "

Paul C. Mehlman & Son's

Medium Size

Largest "

Wm. E. Wheelock & Co.

Bradbury

Fischer, largest size

Ivers & Pond

Medium grade pianos such as agents peddle and set up on trial I can supply at \$125 to \$160 each.

Reed Organs \$25 to \$75. Same kinds that agents and peddlers have sold for nearly twice that price. I am the only dealer in Wyoming County who has ever advertised definite prices—others only talk wind.

W. F. GRAVES,

Castile, N. Y.

For the benefit of the dealers in that section, THE MUSICAL COURIER desires to state that Graves did not visit the factories or firms named in this list. He did not visit Behr Brothers & Co., or purchase at a price that enables him to make an offer his Behr pianos. He did not do anything of the kind with Shoninger, or Smith & Barnes, or Sterling, or Sohmer, or Hazleton, or Mehlman, or Wheelock, or Bradbury, or Fischer, or Ivers & Pond.

The statement he publishes is a falsehood by implication. No self-respecting person can deal with anyone publishing such advertisements.

OUR Chicago letter contains the information that a Story & Clark Piano Company has been organized there for the purpose of manufacturing pianos. The very fact that the piano will be called a Story & Clark is sufficient to recommend it at once, for that name has always been identified with high-grade goods. We shall be able to go into specific details as soon as the first instruments come into the market.

ALWAYS MISLEADING.

FOR some weeks past the music trade has been amused by the statements of some of the small music trade papers regarding the cases of libel brought by M. Steinert against this paper and its editor-in-chief. Like in similar instances in former cases the latter has again been misrepresented and charged with "running away" and "hiding" and "skipping," &c., and not one of these foolish men guilty of printing such arrant nonsense has had sufficient intelligence to make journalistic inquiries, nor has one of them shown sufficient interest in his paper to keep it free from these blunders and misleading statements.

In the first place Steinert's suit is brought in a United States Circuit Court, and "running away to Chicago," as has been charged, would have been useless, for the papers could have been served anywhere in the United States.

In the next place, our Mr. Blumenberg left on an extended Western trip on January 9; reached Chicago on January 23, and no suit had been instituted then; the papers in the suit were served upon the secretary here in New York on January 30, while Mr. Blumenberg was at the Auditorium Hotel, Chicago, and he never heard of a suit until the telegram from THE MUSICAL COURIER reached him that night.

In the next place papers were never served upon Mr. Blumenberg because he voluntarily acknowledged service through his attorney. So much for the misleading statements on this subject as published in the usually misleading music trade press.

And now as to the suit. It is a case of M. Steinert against us, but the point urged by him in his complaint regarding the charge embraced in our "Warning," published last year, to protect Americans who are apt to be victimized by swindlers handling old instruments, cannot hold unless Steinert can show that we singled him out. We did not mention or even allude to him or his firm. He was represented in the columns of several music trade papers as feeling injured because of the publication of that "Warning," but THE MUSICAL COURIER never made any allusion that could be twisted into an insinuation against him, except in reply to his own representation.

This will bring as witnesses into this case the trade editors who published the remarks on Steinert, and to prove their value and their probable effect or approximate uselessness, the circulation of each of the little sheets will be gotten at under oath, editors, printers, &c., being competent to show it. Here are samples of the cross-examination:

SAMPLE No. 1.

- Q. How many copies of your paper do you print a week?
A. About 1,000.
Q. How many, I ask?
A. 1,000.
Q. What is your bona fide circulation; that is, how many paying subscribers have you at \$4 or \$5 a year?
A. About 500.
Q. How many, I ask?
A. 102.
Q. What do you do with the balance of papers?
A. Send out sample copies and hold some for orders.
Q. How many people do you employ?
A. An office boy and two—

SAMPLE No. 2.

- Q. How long have you been publishing your paper in Chicago?
A. 15 years.
Q. Failed during that time?
A. Had to have a collection made up in the trade to pull me through.
Q. Ever paid it back?
A. Never was asked.
Q. Answer my question.
A. No.
Q. How many copies of your paper do you print each week?
A. 1,000.
Q. How many bona fide subscribers have you?
A. Well, bona fide, 300 or so.
Q. Probably a few less?
A. A few less.
Q. Have you any large office force or facilities to distribute large editions regularly?
A. No.
Q. How many people do you employ?
A. Two.

These are merely small sample editions of the cross-examination, which will be published in full in THE MUSICAL COURIER as a matter of record.

It really looks to us as if Steinert's case is aimed against the small music trade press to show the hollow and shabby pretenses of some of those papers. He is extremely shrewd and intelligent, and may be going about it in this manner to aid this paper in demonstrating its acknowledged superiority over any publication of the kind ever issued. It would just be like Steinert to return in that manner the many favors the paper has shown him and his firm. Every-

one who knows him knows he is an original character, but no one would ever have suspected him of making such a Napoleonic stroke as this to extinguish the rotten and small music trade papers.

TRIUMPHANT KNABE.

THE *Pittsburg Post* is a great newspaper and is conducted on what is supposed to be genuine newspaper principles. It is therefore responsible for the following paragraph:

Knabe Again Triumphant.

After being importuned for days and weeks by intrusive piano runners the well-known and popular Dr. Boyd, of Knoxville, after a thorough investigation of the most renowned pianos made in Baltimore and in New York, decided to take the Knabe make in preference to all others. The doctor has the satisfaction of knowing that his choice is applauded and indorsed by the world's greatest pianist Bernhard Stavenhagen, who uses the Knabe exclusively in his concerts, and who emphatically declares them to be by all odds the best instrument made in America. By the way, the wonderful Stavenhagen will favor us with another concert on March 11 next, and then all those who desire to hear a piano which is the "standard of the world" and has no equal, will have the opportunity.

The *Post* says that Bernhard Stavenhagen is the world's greatest pianist, and the *Post* should know. Being especially engaged in analyzing piano playing, face powders, bust developers, corn plasters, pawnbrokers, sewer gas, politics, socialism, strikes, criminal assaults, police reports, trolley accidents, court proceedings, divorces, &c., it is a most fit judge of the various artists that play upon the piano, and it says that Bernhard Stavenhagen is the world's greatest, and it must therefore be true.

It says, furthermore, that he plays the Knabe pianos exclusively, and that he says they are the best made in America. That settles it. When the *Post* say so it must be true, and because the *Post* says the Knabe pianos are the best made in America it necessarily follows that this must be so.

Should a music trade editor pursue the same course for a similar consideration he would be called a fraud. The editor of the *Post* would object to such a classification, but we believe him to be a humbug all the same if he considers himself the exponent of such an opinion. Any man who unqualifiedly publishes as his opinion for any kind of direct or indirect advantage that the Knabe piano is the best made in America is a humbug; either a humbug in publishing it or a humbug because he believes it.

The *Detroit Tribune* also publishes a Knabe article and among other things this paper says that "the leading members of the Abbey & Grau Grand Opera Company, now singing at the Metropolitan Opera House in New York, use them (the Knabe piano)."

Does Nordica use a Knabe? No. Does Jean de Reszké use one? Does Melba use one? Does Eames use one? Wm. Knabe & Co. made an arrangement with Abbey & Grau under which the artists were to use Knabe pianos. Wm. Knabe & Co. were to advertise in the programs and pay a certain sum (\$10,000 it is alleged). But did the artists accept Knabe pianos? Is it not a fact that they used other pianos?

When they went to Chicago these leading artists used other pianos and not Knabe pianos. Many of them gave testimonials to the Kimball piano.

Mr. Schwankovsky, of Detroit, is the State representative of Michigan for the Knabe piano. The long article in the *Detroit Tribune* is contributed by him, and it is good reading matter, showing that he is an enterprising Knabe agent. But the *Tribune*, like the *Pittsburg Post*, should have placed at the end of the notice the letters *Adv.* to show that the article is not a *Tribune* article but a paid write up.

It is a very easy matter to denounce trade editors for publishing puffs, but when one finds daily newspapers like the *Pittsburg Post* and the *Detroit Tribune* prostituting their columns to such infamous falsehoods and misrepresentations the vocation of the average trade editor becomes saintly and beatific.

The Knabe piano is not under discussion. It is a question of newspaper ethics. The whole system is bad. It is used to make it appear as if Mr. Stavenhagen is the greatest pianist who ever appeared in America—and that is, of course, a ridiculous assumption. And as if the Knabe piano is the greatest artistic piano, which is just as much of an assumption.

Once more we ask Mr. Stavenhagen to tell us which American piano outside of the Knabe he has played publicly in America. He says the Knabe is the best. How does he know, particularly when it is known that he is paid to play upon the Knabe, and not permitted to play on any other?

RESO NANCY.

Stavenhagen has a wonderful power in his arm, and any instrument less solidly built than the Knabe would have been knocked into smithereens. One is in doubt which to admire the most, the light and delicate touch or the resonancy and clearness of the tone.

THE above is an extract of the critical survey of Mr. Stavenhagen's playing in Chicago as published in a Chicago music trade paper. Those who are responsible for the existence of such a sheet published under such a misnomer should blush when they read that kind of musical criticism or intended criticism.

Is it the wonderful power in Stavenhagen's arm that produces the light and delicate touch, or does it produce the resonancy (oh, Nancy! oh Nan!) and clearness of tone, or is it the Knabe piano that does this?

The whole aim and purpose of this nauseating and absurd dishwater criticism served up to a few people is to create the impression that the writer is a competent judge of pianos, but the scheme defeats itself in its own transparent stupidity.

Why not criticize Mr. Stavenhagen without thrusting the Knabe question into the foreground at this stage of the proceedings? There is a great deal of excellent critical work to be put into a review of Stavenhagen; his style, his method, his interpretation, &c.; but to relegate these artistic features to the background, or obscure them by bringing to the front the Knabe question, is poor policy just now.

It also constitutes a rather unfriendly act toward the Knabe house and emphasizes the fact that its concert grands have been criticised adversely and universally by acknowledged authorities known all over the Union. It compels those who have made adverse criticisms on poor Knabe grands to reiterate their positions and to marshal and group together the indorsements of their criticisms to prove their universality. It is therefore unwise to use the susceptible columns of small trade papers for the purpose of tempting standard musical critics to defend their opinions by repeating them in public.

We maintain that the Knabe grands used by Stavenhagen when we, on a number of occasions, heard him were unfit for concert use. They were harsh, unsympathetic, unmusical, unresponsive, heavy, impure and absolutely inartistic. A large number of the greatest papers have said what we said, only in different phraseology, the sentiment and opinion being the same as ours.

Now when a few insignificant trade sheets, whose editors have recently been publishing for \$25 or \$50 full page advertisements of the Knabe piano, come forward and attest the greatness of the Knabe, using such elegant musical terms as, for instance, "smithereens" (see above criticism)—we say when they are made the mouthpieces for the defense of the Knabe piano, it must prove without doubt that the case is a hopeless one. Is that the best that can be done?

We believe that the Knabe house can "knock" these papers completely into "smithereens" by making better pianos. When better pianos are made, pianos that appeal to the intelligence of musical minds, ridiculous trade sheets will have no material to feed upon. But such relatively poor products as these Knabe grands probably need some kind of protection, yet it looks to us as if mediums could be selected that have circulation, literary style, musical knowledge and journalistic standing and not little sheets without any of these necessary adjuncts of a modern newspaper.

—Whitney & Co. is the name of a new small piano manufacturing concern at St. Johnsville, N. Y., an offshoot of the Petit Bijou Company. It is comprised of George Whitney and J. Edgerton Hough.

THE MAKING OF THE

ROTH & ENGELHARDT

ACTIONS

is under the direct supervision
of F. Engelhardt, many years
Action foreman for

STEINWAY & SONS.

ROTH & ENGELHARDT,

Office: 114 5th Ave., New York.
Factory: St. Johnsville, N. Y.

THE SAME AGONY.

THE MUSICAL COURIER has had a representative on the road during nearly all the time since January 9, and his trips have included, with only a few exceptions, all the great retail centres from Boston to Chicago, amounting to about twenty-five cities, and in each and all of them he has heard from nearly all the dealers the one unanimous cry: "Competition in our city is worse than in any other city in this country." And these dealers actually believed what they said. The Cleveland dealers say just what the Rochester dealers say, and that conforms exactly with what the Boston and Worcester dealers say, who express the same idea uttered by the Albany and Cincinnati dealers. It seems to be a universal agony.

To one who sees all these dealers the complaint represents a trade problem, but we hardly think it justifiable to limit it to the music trade; all retail trade is similarly afflicted, particularly all retail trade that is not conducted under the one price system. Under the one price system personal denunciation, or a comparison between methods, or a decrying of goods, can have very little effect. The people, moreover, who enter a one price establishment usually purchase right there and then, instead of wasting time in looking all around town for bargains.

Competition in the retail piano and organ trade is necessarily intense because the articles are not staples; because they are not purely commercial; because in addition to the article there is the name on it which becomes a source of serious contention; because very frequently an outside element, such as the music teacher, is drawn into the vortex of the transaction; because women in most cases must be consulted; because purchasers are constantly undergoing a course of instruction from dealers and salesmen to prove that they (the customers) know nothing of the article they are purchasing, and that increases the suspicion.

Competition is also intensified by habit, and habit becomes custom, and custom becomes law, and it seems to be a law in the music trade to say all one pleases regarding the instruments a competitor is handling except what is true or what may be complimentary. This naturally creates bad feeling, and by engendering bad feeling commercial hostility is created which ends in personal enmity. Those are the gradual steps in the music trade.

Can this condition be changed? We think not. Furthermore, we believe that an era of good fellowship would not be conducive to business development. In most cases when piano men get together as good friends they are not true friends, for from the nature of the case they cannot be true friends. The element of suspicion naturally always prevails, and is not modified by any mutual interests. There are very few mutual interests. Dealers are really not selling pianos and organs; they are selling certain makes or brands of these instruments. Mr. A does not sell pianos; neither does Mr. B. Mr. A sells the Weber; Mr. B the Steinway; Mr. C the Kranich & Bach; Mr. D the Briggs; Mr. E the Blasius, &c. Mr. F does not sell organs; Mr. F sells the Chicago Cottage; Mr. G the "Crown"; H & Co. sell the Estey and L & Sons the Mason & Hamlin.

There is the rub, as the immortal Stratford singer said. One rarely sees an advertisement of pianos or organs; the advertisements of dealers are, in nearly all cases, advertisements of names of piano and organ manufacturers, and not of the line of musical goods—such as pianos, organs, &c.

It naturally follows that invidious comparisons are invited, not on the basis of merit, for there they would be self-destructive, but because names of parties interested in the sale are involved; names of the makers and not the instruments merely. For this reason alone the competition becomes acrimonious and leads to bad feeling, and hence the dealers in each city love everybody except their competitors, whom they generally hate or despise. It cannot be expected to be otherwise; it is in the nature of the business, and the business bears the blame.

There are exceptions here and there. Now and then some dealers in a town affiliate, but the association is ephemeral, or half hearted, or one sided, or false, or ridiculous. As a rule the piano and organ trade does not create true friendship; constitutionally it forbids it; from a practical point of view it cannot endure such a condition. The business as now conducted could not succeed on such a basis; it requires the sincerity of honest competitive zeal, and that is sufficient to kill friendship among competi-

tors. By honest competitive zeal we mean zeal that is honest to itself and not honest toward a competitor. This may sound strange, but it is true.

ON PRICES.

OUR Boston correspondent, in reporting comments made by the trade there on our editorial of February 27 referring to the holding up of prices, reports the following:

Mr. Kimball thinks that that is what a music trade paper is for, and that it is on the right line to educate the dealers that gold dollars cannot be bought for 75 cents, and that while they may think this is being done they are really paying \$1.35.

Mr. Kimball here mentioned is Mr. E. N. Kimball, of the Hallet & Davis Company, unquestionably one of the clearest and most logical thinkers in the piano trade. He frequently indulges in metaphor and in parables in illustrating a point, and in this instance his idea is as thorough as usual.

The manufacturer of a cheap box, as we fondly call these instruments, cannot exist unless he makes a profit, and the history of piano construction in the United States proves that it costs a certain amount to make a piano if it is worthy of that definition, and that for any sum less than that known sum the article cannot be a musical instrument of such present and lasting qualities as to dignify it with the title of piano as generally understood.

Dealers handling that truck for which they pay from \$75 to \$100 apiece will discover, if they have not already discovered, that the article is not a piano in the general acceptance of the term, and that it is an injury to them to handle it.

In view of this, and if for no other reason than as a business speculation, this very tendency in the direction of cheapness should be utilized by all makers of better class goods to make the chasm wider that exists between the truck piano and the legitimate piano, and that as the cheaper and lower grade piano is lowered still more in price the better piano should maintain its price if not advance it, if it is worthy of advance.

A celebrated Boston piano manufacturing company recently consulted us on the question of advancing its wholesale prices, and we advised the firm by all means to go up a notch, as the pianos are worth the advance, and that every dealer whose trade is worthy of consideration would accept the advance and place the piano where its price and quality demanded it.

Hold up your prices if you are making legitimate pianos. If you are making boxes come down, for that is the only thing you can do if you wish to sell any.

MR. ALBERT WEBER, of the Weber Piano Company, has started on an extended trip in the interests of that concern, and as he is one of the best piano salesmen that travel the orders will doubtless soon begin to pour in. Mr. Weber will be gone for at least a month.

IT is worth while to every now and again call attention to the Brown & Simpson piano, not only because it is a pleasure to write of so excellent an instrument, but because it is gratifying to note that the merit of the Brown & Simpson has won such a well established place in the good graces of dealers of high rank that the factory is busy filling orders.

MR. LEVIN BLASIUS and Mr. H. G. Farnham, of the Blasius Piano Company, of Philadelphia, visited this city last week, combining some pleasure with considerable business, and hurried home to continue their efforts in behalf of the Blasius piano, an instrument which is surely destined to make a distinct place for itself in the front rank of modern pianos—of pianos that are the result not only of good workmanship and good materials, but of expert brains, trained in scientific research into the myster-

ies of perfect tone production. There is a great deal to be said about the Blasius piano, and when the time comes we shall say it in no halting words.

A VISIT paid the Staib Piano Action Company last Monday at 11 A. M. disclosed but three finished actions in the racks ready for shipment. The absence of stock was explained by Mr. Staib on the ground that they were pushed to fill orders. Their factory is very busy, and yet they cannot catch up. The reason for building their splendid new factory in Harlem was to extend their business, as they could not grow in their old place. They will soon have double their facilities, and Mr. Staib is confident that they will have no trouble in getting the work they are after.

The Mikado in Bermuda.

GILBERT, the librettist of the Sullivan operas, has been on a sea trip on his yacht *Lustania* and stopped at Bermuda on his way from the West Indies to England some time in the early part of the month. According to program he was to remain with his friends, a large number of Englishmen who were his guests on board, at Hamilton until the next afternoon at 3 o'clock.

During the day Mr. Louis P. Bach, of Kranich & Bach, was playing excerpts from *The Mikado* on a Kranich & Bach grand piano recently purchased by the hotel proprietors, when Mr. Gilbert entered the drawing room. Mr. Bach learned that it was a Mr. Gilbert, but did not suspect for a moment that it was the Gilbert of Gilbert & Sullivan. Mr. Gilbert complimented Mr. Bach very much on his interpretation, and the latter also played selections from *Pinafore* and *The Pirates of Penzance*, and as a result Mr. Gilbert's company deferred their departure for several hours, enjoying selections of the music as interpreted by our estimable young friend Mr. Bach.

Our special reporter from the Bermudas states that both Mr. Bach and Mr. Fink—Mr. Karl Fink—have deferred their trip to Cuba on account of the impending rebellion there, and will probably arrive here about March 30, both fully equipped to cope with the spring trade, if such a thing as that is to be found at that time.

Wissner Didn't Swear That Way.

THIS is from the *World* of last Saturday:

Otto Wissner, the Brooklyn piano manufacturer, who recently obtained an injunction restraining Steinway & Sons from distributing a circular, said yesterday that his affidavit did not contain certain of the statements printed in the newspapers.

"I am quoted," said Mr. Wissner, "as swearing to this utterance of inspired lunacy:

"That the Wissner piano surpasses all instruments produced by man, and puts under the manipulation of artists a piano which gives them the power of excelling the fabled notes of Orpheus' lute, which moved all nature, animate and inanimate, while the instruments of perfect tone produced by deponent enthral and melt by their harmonies the cold, irresponsible and refrigerated men and women of the nineteenth century's end."

"I am also made to say," continued Mr. Wissner, "that my piano 'divided with the public the discussion and consideration of the income tax and financial policy of Grover Cleveland.' As I did not go into court to advertise a lawyer's verbosity nor to swear myself absurd, I wish to say that my affidavit upon which the Supreme Court granted me the injunction against Steinway & Sons did not contain a single one of these lines."

Mirabeau L. Towns, of the Germania Building, Brooklyn, is the attorney who prepared the affidavit on which the injunction was granted. Mr. Towns said that the typewritten page containing the paragraphs quoted must have become attached to the copy of the affidavit he furnished the newspaper men through the mistake of a clerk. The affidavit as finally filed has no mention of Orpheus or the income tax.

The facts in the case are that the lawyer prepared the objectionable verbose stuff for Mr. Wissner, who drew a blue pencil through it before affixing his signature. Type-written sheets had already been prepared for the press, hence the dilemma.

Carelessness.

CARELESS workmen were responsible for severe damage to the residence of Mr. Peter Duffy, 103d street and West End avenue, last Friday by a blast. Stones were thrown against the front of the house, almost completely disfiguring it by tearing great pieces from the brown stone cornices, window ledges, &c. Rather than go to the expense and bother of a long lawsuit Mr. Duffy proposes to pocket his loss and repair the building.



ESTABLISHED 1869.
KAHNT & UHLMANN,
—MANUFACTURERS OF—
Harmonikas and Bandoneons,
ALTENBURG, Saxony, Germany.

PRIME QUALITY ONLY. PRICE LISTS FREE.

Strich & Zeidler.

A WALK through the factory of Strich & Zeidler but emphasizes the opinion one forms of their pianos when seen in dealers' warerooms. Both of the partners are thorough piano builders, both have records in one of the greatest piano factories of this country, both look after the details of construction, both work with their men. It does one good to critically inspect the workmanship on a Strich & Zeidler piano and see thorough, conscientious work. And their styles are both novel and handsome. No wonder Mr. Widenmann, of Strich & Zeidler, is enthusiastic over the goods he sells.

Endorses the Steck Pianos.

WHEN a man has taught pupils for twelve years, using one make of piano, and can say at the end of that time that he never found a poor instrument of that make, it is saying much. Day by day Geo. Steck & Co. are getting just such letters as the following:

LIMA, Ohio, March 7, 1895.

George Steck & Co., New York:

GENTLEMEN—It affords me great pleasure to speak a word in behalf of your new scale upright piano. Its singing quality of tone is superb and its general workmanship and design faultless. I have used the Steck piano extensively in my teaching in the past 12 years, and have always found it to give the best of satisfaction. I have yet to find a poor instrument of this make.

Sincerely yours, WALTON E. CLARK,
Organist, First Presbyterian Church.

Answers to Correspondents.

LACONIA, N. H., March 6, 1895.

Editors The Musical Courier:

Will you inform me where and by whom the Marshall & Smith piano is manufactured; also about what grade of piano it is, if not a stencil? Thanking you in advance for your favor, I am,

Yours truly, F. W. STORY.

We are obliged to state for the 'steintime' that there is no factory to our knowledge within these United States owned, rented or operated by any concern calling itself Marshall & Smith, or Marchell & Smith, as it is sometimes called. We are therefore again driven to the conclusion that whoever sends out instruments bearing this name, or either one of them, purchases his or their pianos where they can be obtained the cheapest. It is a stencil impure and simple.

CHARITON, Ia., March 6, 1895.

Editors The Musical Courier:

I am coming in competition here with the Strauss piano; it is being jayhawked around over the country and sold at times as a strictly high grade piano at good prices. When necessary they will cut the price to \$150 or \$175 to sell it. Will you kindly inform me where the Strauss piano is made and what it is. My competitor claims it to be as good as the Weber or any other piano made, and for my own satisfaction I would like to know who makes it. I have an idea that it is made by the same people that make the Mozart.

I remain very respectfully, J. J. C. BOWER.

Just as likely as not it is made by some member of the Mozart-Swick gang of stencilers. At any event there is no Strauss piano factory, and any dealer who will sell one of them for \$150 to \$175 will make a mighty good profit, because they can be bought in the open market at from \$75 to \$90 each.

Affairs of Haines.

LAST Saturday there was a sheriff's sale at the factory of Haines Brothers owing to the foreclosure of the mortgage for \$40,000 recently given to Mrs. N. J. Haines, Sr. The sale was a very quiet one, as but few people in the trade knew of its occurrence. There were present at the sale from the trade: Messrs. Charles and Albert Jacob, of Jacob Brothers; Mr. David Kraukauer, of Kraukauer Brothers, and Mr. Robt. A. Widenmann, of Strich & Zeidler.

Messrs. Charles and Albert Jacob went prepared to invest heavily, but after a few hours of unsuccessful bidding merely secured two pieces of belting for \$5.50. When anyone bid an article up to the market value Mr. William P. Haines or Mr. "Bert" Haines stood ready and bid higher. As a result these two Haines boys secured about everything excepting the two pieces of belting referred to. The actual amount realized cannot be ascertained.

Mr. F. C. Train, as a trustee of the creditors of Haines Brothers, as well as in his official capacity as attorney, looked over the scheduled articles offered for sale and found one article that was covered by the mortgage held by the creditors, went up and protested, but as it was not worth tearing out he took no further action.

Mr. William P. Haines and his brother "Bert" declare their intention of making either the Haines Brothers or the Haines piano, and to this end the clearing of the title to these fixtures was resolved upon. The trade men present at the sale were surprised that there were no finished Haines Brothers pianos, either scheduled or in evidence, about the building. Several rooms were locked and many suspected that in those rooms were the finished pianos. But as everything scheduled was produced there was nothing to grumble about. Rumor had it that on the premises were many finished pianos for which dealers had paid

in advance, and that these instruments were being held to ship to parties owning them.

Mr. W. C. Train when seen regarding this sale declared that the creditors had only been waiting for the interecine troubles of the Haines family to settle themselves. If the Haines boys, William and "Bert," can run the business, then well and good. The affairs of the creditors had not been interfered with.

It is quite probable that Mr. N. J. Haines, Jr., will manufacture on his own account, or at least at the head of a company. He will either make the John Haines piano, several of which he has already produced, or the Haines & Co. piano.

Mr. N. J. Haines, Sr., has thus virtually retired from business. During the past two years, all through the time he has been dealing with vexatious questions, his business actions have been prompted by the legal advice of his counsel, Surrogate Arnold. Mr. Arnold, representing Mr. N. J. Haines, Sr., and Mr. Train, representing the creditors, have never been at cross purposes.

In Town.

AMONG the members of the trade who visited New York the past week, and among those who called at the offices of THE MUSICAL COURIER, were:

E. W. Furbush, Briggs Piano Company, Boston, Mass.
O. A. Kimball, Emerson Piano Company, Boston, Mass.
E. A. Potter, Lyon, Potter & Co., Chicago, Ill.
A. J. Brooks, Sterling Company, Derby, Conn.
R. W. Blake, Sterling Company, Derby, Conn.
J. W. Hawd, Bouton Piano Company, Iliou, N. Y.
H. M. Cable, Chicago Cottage Organ Company, Chicago, Ill.
W. C. Taylor, Taylor's Music House, Springfield, Mass.
H. G. Farnham, Blasius & Sons, Philadelphia, Pa.
W. J. Curtis, Curtis & Co., Schenectady, N. Y.
Gen. J. J. Estey, Estey Organ Company, Brattleboro, Vt.
W. H. Rider, Poughkeepsie, N. Y.
P. Olson, Perth Amboy, N. J.
W. A. Wilson, Lowell, Mass.
J. C. Lawrence, Sag Harbor, L. I.
S. Nordheimer, of A. & S. Nordheimer, Toronto, Canada.
Levin Blasius, Blasius & Sons, Philadelphia, Pa.

Harry Coleman Dead.

IN THE MUSICAL COURIER'S Philadelphia correspondence of this issue mention is made of the death of Harry Coleman, the music publisher of that city. Mr. Coleman was one of the best known music printers in this section of the country, and attained a national reputation as a publisher of band and orchestral music. He amassed quite a fortune from the publication of Sousa's marches.

The business will be continued, but the details of the arrangement for its continuance are not yet ready for publication.

Atlanta Change.

THE Freyer & Bradley Music Company, of Atlanta, Ga., has purchased the entire stock of the concern of Miles & Stiff in that city; also the instruments and the material of the J. H. Stiff Piano Company, which manufactured the Cooper piano. The materials and stock in the factory will be taken by Mr. Thomas F. Scanlan, of the New England Piano Company, of Boston, to work them out.

—The new branch store of Cluett & Sons at Amsterdam, N. Y., was opened last week. A formal reception was given.

—It is said that Wilbur H. Howard, of the firm of Howard, Farwell & Co., of St. Paul, will withdraw from that firm on April 1.

THE dinner of the Boston piano trade is to take place at the Parker House on Wednesday evening, March 27. The price of the plate is \$5, which is just 50 per cent. less than the New York price.

AT the special meeting of the Piano Manufacturers' Association of New York and Vicinity held last Friday afternoon the piano concern of Strich & Zeidler was elected to membership. Mr. Jacob Doll was also proposed.

THE Story & Clark Piano Company, of Chicago, according to a telegram just received before we go to press, has secured a large factory building corner of Jefferson and Sixteenth streets, within two blocks of their present extensive organ plant, which signifies that the piano section of the business will be conducted on a large scale.

THERE was a report in the commercial agencies of a \$40,000 mortgage on real estate of the Waterloo Organ Company, of Waterloo, N. Y., which does not appear properly on the records. The company had a bond issue of \$10,000, and these bonds were exchanged for a new issue of \$10,000, although according to the charter the company is privileged to issue to the extent of \$40,000, and this amount appears on the record. The fact of the case is that there has been no change in the finances of the Waterloo Organ Company except in the exchange of an old for a new issue of \$10,000 of bonds. It is a close corporation, the stock and bonds all being held by those who are actively engaged in the business. There should be some improvement in the manner of making these records in the commercial agency reports, as under the present system they are apt to be misleading.

Fire in 'Frisco.

A STOVE that was red hot all over in the store of George Wells, at No. 1360 Market street, San Francisco, set fire to the stock of musical instruments on March 1.

Somebody connected with the store left the stove full of fuel and blazing, and an hour later there were organs with burning pipes and pianos snapping their strings under the tension of the hot time they were having.

When the smoke cleared away it was seen that several organs were utterly ruined and some pianos had met a like fate. Instruments that were farther removed from the fire suffered so much from heat that they may be of no use.

The captain of the Fire Underwriters' Patrol estimated the loss at \$300 on the building and about \$5,000 on the stock of musical instruments. He was in doubt about the value of pianos and organs, either burned up or destroyed by heat, and the loss may be very much greater than estimated.

—Matthias Schneider, one of the oldest piano makers in this country, died recently at Albany, N. Y.

—Although the Merrill Building at Milwaukee, Wis., in which the music store of J. Planner is located, has changed hands, it is not likely that Mr. Planner will shortly move, as he holds a lease which has considerable time to run.

WANTED—A man to take charge of a piano factory who understands piano construction, scale drawing, pattern making, &c. Compensation according to ability. Address Piano Manufacturer, care of THE MUSICAL COURIER, 19 Union square, New York.

The Wonderful WEBER Tone

■ IS FOUND ONLY IN THE ■



■ PIANOS. ■

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK



CHICAGO OFFICE OF
THE MUSICAL COURIER, 226 Wabash Avenue,
March 9, 1896.

MR. AND MRS. WM. H. SHERWOOD live at 3258 Groveland avenue, in this city. It seems hardly necessary to say that Mr. Sherwood is one of our best known American pianists. However, by saying so is the best method of identifying him to the music trade.

He has obtained considerable local advertising just now from the fact that his residence was entered last Tuesday evening, and the thieves, whoever they were, carried away about \$700 worth of diamonds and other jewelry belonging to Mrs. Sherwood. The property taken consisted of a pair of diamond earrings, two diamond pins, a diamond ring, a gold watch and chain and about \$25 in money. They even took a little purse containing about 50 cents belonging to one of his children. The servant's watch and purse were also taken at the same time. Nothing up to yesterday had been heard of their property nor the burglars.

While we are speaking about Mr. Sherwood, it reminds us of a little incident which was related to us by Mr. Plimpton, his manager. It seems that in one of the catalogues of one of our cheap piano manufacturers there happened to be a testimonial from a Mr. Wm. H. Sherwood, who lives in Indiana—somewhere in the backwoods district. His testimonial was used by some dealer, either ignorantly or with evil intent, as a testimonial given by the celebrated Mr. Wm. H. Sherwood to the cheap piano referred to. While we might add that the head of the house, or in fact any of the concern who issued this catalogue, did not intend anything wrong in publishing this testimonial, nevertheless it seems to us it would have been much better to have left that name out of the catalogue. We give them credit, however, by saying that their last catalogue does not contain the name of Mr. William H. Sherwood, either from Indiana or from Chicago.

They Are Busy.

The Chase Brothers Company, of Muskegon, Mich., are working their factory every day on full time and full handed, and are turning out some very elegant instruments. It may be mentioned in this connection that they have recently produced some new styles of cases which are great improvements on their former ones.

Mr. W. W. Shaw, who has been with the company for some time, and in whatever position he has occupied been successful, will have headquarters for the Chase Brothers Company in New York city, and will work the Eastern country from there.

Columbian Music School Affairs.

It will be remembered that there has been some internecine war in the Columbian College of Music. The following is a notice which we received in relation to the last phase of this unpleasant affair:

"On Friday, March 1, judgment for \$154.15 was obtained by Messrs. Bendix and Seeboeck against A. D. Duvivier before Justice White, and on March 4 Judge Tuthill refused A. D. Duvivier's application for a receiver for the Columbian College of Music."

A New Piano Concern.

STORY & CLARK PIANO COMPANY,
Chicago; capital stock, \$100,000; incorporators, Edward H. Story, Melville Clark and Ralph H. Smith.

Some weeks ago we spoke of a new piano concern just about to start here. It was in reference to the incorporation as announced above in the evening papers of to-day.

The same people are interested in the piano company as in the organ company, but it will be an entirely separate concern, and the factory will be located in another place. The new concern has been looking at several plants and will probably secure one by this afternoon. The firm has been buying material for some time and it was known to the supply trade. The scales were purchased in New York city some time ago by Mr. Melville Clark, when he was last on there, and who has, by the way, now returned to this city. It will be a concern that means business from the very beginning and will be run with the same energy with which the organ factory has heretofore been conducted.

The concern has already an outlet for quite a number of pianos through its connection with the trade. We also be-

lieve that Mr. H. L. Story will be connected with the new concern, although his name does not appear in the incorporation documents.

Silas M. Waite.

Silas M. Waite died yesterday at Omaha, Neb., of paralysis of the heart, aged 70 years. Mr. Waite was born in Brattleboro, Vt., and for many years was a banker in that place. Some years before the fire he established the organ factory of Burdett & Waite in Chicago. The plant was a prosperous one, but the business was wiped out by the great fire. Mr. Waite was of late years connected with the Omaha Smelting Company. He leaves a widow and three children, W. E. Waite, of Chicago, and Louise S. and Alice V. Waite, of Washington and Kansas City.

The above is an account of the death of Mr. Silas M. Waite, which appeared in to-day's *Tribune* of this city. It is not quite correct, however, and many items relating to the gentleman have been kindly furnished us by Mr. Healy, of Lyon & Healy.

He was a brother of Mr. C. C. Waite, formerly of the Sherman House of this city, who was later concerned in the Brevoort House of New York. He was formerly a member of the Estey Company, of Brattleboro, in which he ceased to be interested about 1866 or 1867, and the concern of R. Burdett & Co., Chicago, was formed with Mr. Silas M. Waite as one of the partners, and he was connected with this latter named concern until the fire of 1871. At that time and for several years afterward he was president of the First National Bank of Brattleboro, which institution was wrecked by him by means of forged paper, some of it being notes purporting to be signed by Lyon & Healy, of Chicago. He suffered imprisonment for his misdeeds and was subsequently pardoned by the President of the United States. He was popular in Brattleboro and a famous politician up to the time we speak of and took a hand in everything calculated to further the interests of that locality.

He was the real backer of the famous suit of Burdett v. Estey, which after many years was carried to the United States Supreme Court and finally decided in favor of the Estey Organ Company. It is supposed that if the Estey had lost the suit the whole reed organ industry would have been disrupted.

The Last Changes.

The Wakefield Rattan Company, who gave up their premises to the C. F. Summy Company, have taken three floors of the new building of the Manufacturers Piano Company and are already moving.

Mr. Summy will at once proceed to get the premises, No. 220 Wabash avenue, in shape for his own occupancy, and will be likely to take possession with a stock of Chickering pianos about April 1.

Quick Sale of Organs.

The Story & Clark Organ Company had 78 organs on board of the unfortunate steamer Venetian, which left Boston for London last Sunday, and now lies at the bottom of the ocean, having struck a rock and gone to pieces shortly after leaving port. The goods were well insured, and although an unfortunate occurrence, it is a pretty quick cash sale for that number of organs.

Orders Coming.

The Singer Piano Company is receiving a great many orders, both from the East and the West, for the new piano which it has just introduced to the public, which shows at least that the estimate of THE MUSICAL COURIER as to its merits was correct, and that dealers appreciate a piano of this class for the price at which it is offered.

Improvements Under Way.

The W. W. Kimball Company is in rather a chaotic state at the present time, caused by the removal of the offices to the front part of the second story. The workmen are rapidly completing the offices, and the firm expect to be installed in them about March 23. In the rear of the warehouses it is intended to have four piano parlors and a very large parlor in the southwest corner for the sole use of the Symphony organ business.

This move is an improvement which has been needed for some time, and it will be a great relief to the clerks and bookkeepers, and a boon to the salesmen on the floor.

They Will Retire From Retail Business.

The Julius N. Brown Company will give up its present warerooms, at 327 Wabash avenue, and either make some

arrangements to place the Colby piano with some good house in this city or else take an office for the purpose of having its wholesale business represented here and selling goods at retail from this office without making any great push for retail business.

Rumors Not Facts.

There are rumors flying around in relation to the building on the southwest corner of Jackson street and Wabash avenue, and a good house in New York has been spoken of in connection with a house in one of the neighboring large cities as occupants, but so far it does not seem that the rumors can have any solid foundation.

The Balatka Affair.

The testimonial given to Mr. Hans Balatka, the veteran musician of this city, was substantially aided by the music trade, which subscribed to the extent of from \$800 to \$1,000 for Mr. Balatka's benefit. Among the houses which contributed for the purpose were:

Lyon & Healy,
Chicago Cottage Organ Company,
W. W. Kimball Company,
Mason & Hamlin Company,
Steger & Co.,
Emerson Piano Company,
A. Reed & Sons,
B. Shoninger Company,
John Church Company,
C. S. Brainard's Sons,
J. O. Twichell,
Thompson Music Company,
F. G. Smith,
Adam Schaaaf,
New England Piano Company,
Manufacturers Piano Company,
Schaeffer Piano Company,
Hallet & Davis Piano Company,
Estey & Camp.

Mr. Potter, of Lyon, Potter & Co., being absent, it is expected that this house will also subscribe on his return.

About Trade.

The trend of business is perhaps as well illustrated by the report of Lyon & Healy as could well be given from any other house in the West, and here is the report.

Last year some of their departments had an increase of 12 per cent. There is now also a gradual improvement in every one except the piano department. Their factory business is improved even over last year, which, notwithstanding it was a poor year in general, was an excellent one for this branch.

The imported instrument department, which received its blackest eye during the financial crisis, shows more of an improvement than any other. It may be added that the retail business in general in this city is still quite dull.

About Mr. Meyer, of Omaha.

Mr. Adolph Meyer, the music dealer, of Omaha, Neb., is, it seems, greatly interested in real estate matters in that large suburb of Chicago. He is president of the Mutual Loan and Building Association, and at a recent meeting gave an instructive address reviewing the work of the association for the past year. It is greatly in favor of that city that he was able to say that the condition of the company was as prosperous as any time during the life of the association.

If Mr. Meyer is as successful in his own business as he has been in the conduct of this building association he may be looked forward to as the proprietor of one of the greatest houses outside of the larger cities of the country.

The First Announcement.

There appeared in the Chicago *Tribune* of to-day, and will probably be repeated in other important papers in this city, the first announcement by the concern of Lyon, Potter & Co. of its intention to remove to the elegant new building which was formerly called the New Music Hall and various other names. In fact, it did not seem to have any legitimate name, which looks as if it was intended from

IS THERE A
"BEST" PIANO?!

Musically, the present Mason & Hamlin Piano is at least as good as any.

For standing in tune and for durability its improved and patented method of stringing renders it absolutely without a rival.

Hence, is it too much to claim that, on the whole, the Mason & Hamlin Piano is superior to all others? We think not.

Mason & Hamlin

146 Boylston Street (opp. Common), Boston.

the very beginning of the project for the use of the Steinway concern.

Steinway Hall heads this half-page display "ad." which we speak of. The location then comes under it, which, it is hardly necessary to repeat, is on Van Buren street, between Michigan and Wabash avenues. Then comes an elegant cut of the building, right in the centre of the advertisement. The following is the text of the announcement:

LYON, POTTER & CO., the well-known representatives of the world-famous piano manufacturers, Messrs. STEINWAY & SONS, will soon occupy this superb architectural edifice, to be known as

STEINWAY HALL.

Most elegant in its appointments, the structure has been built and especially arranged to meet the requirements of

LYON, POTTER & CO.

in the transaction of their business in a modern manner not heretofore attempted by any piano house. The building will be occupied as follows: *Basement*, as a complete repair shop, with skilled artisans from the Steinway factory, New York; *first floor*, reception parlors, general offices, tuning, rental, shipping and receiving departments; *second and third floors*, concert hall, seating capacity 1,000, beautifully decorated, and equipped with a large pipe organ; *fourth floor*, general piano warerooms. The *fifth floor* will be entirely devoted to the display of STEINWAY Pianos, in all styles and every variety of fancy and tropical wood cases, and the *sixth* to various departmental uses.

THIS twelve-story building is fire-proof, insuring safety to occupants, valuable instruments, &c. Three high-speed WINSLOW passenger and freight elevators used exclusively.

STEINWAY HALL

(on the second and third floors) is a large hall, with seating capacity of nearly 1,000, possessing perfect acoustic properties, superior ventilation, luxurious lobbies, latest appliances for heating and lighting, and a three manual electric grand organ. This hall can be utilized for piano and organ recitals, chamber concerts, conservatory exercises, lectures, conventions, celebrations and many miscellaneous gatherings.

On the seventh floor is a smaller hall, with three hundred seats.

FOR RENT,

A few studios, single or en suite, to acceptable tenants. Every studio is light and pleasant; ventilation has been made a special feature; each studio is sound-proof, a specialty exclusively offered by this building. Studios provided with waiting rooms, comfortably arranged. Steam heat, hot water, electric light and janitor service included. For prices of studios and halls apply to

Edward C. Wentworth,

167 Dearborn St. Telephone, 5196 Main.

Personals.

Mr. W. W. Kimball has gone to Florida for an unlimited vacation.

Mr. John W. Northrop was billed to return to this city last Monday, and made his appearance promptly on time.

He says he had a few moments of unalloyed happiness while he was in Florida; that is to say, he was able to fish in his shirt sleeves, if he did not catch any fish.

Mr. Wm. Reinhard, with the Hockett Brothers-Punttenney Company, of Cincinnati, was a visitor to the city this week.

Mr. W. E. Nickerson, of the *Musical Times*, has been visiting the city this week.

Mr. E. Lyman Bill, of the *Music Trade Review*, has also been here.

Mr. H. J. Raymore, of the Shaw Piano Company, of Erie, Pa., who has been in town, must be doing some business, judging from his irrepressible good spirits.

Mr. I. N. Rice has gone to Kansas City, but will return here by Monday.

Mr. Edward Ambuhl, the traveling representative of Chickering & Sons, of Boston, was here.

Mr. De Volney Everett, the popular representative of the Starr Piano Company, of Richmond, Ind., was in the city the fore part of the week. He goes from here to various Western and Northwestern cities, and—although this is not necessary—he shows his books to verify the statement that he has been taking a large number of orders for the Starr piano. He also says that business to him looks healthy. We should simply add that if a proportionate amount of business is being done by all of the Western manufacturers, our position was not badly taken when we said last week that business was good in the Western wholesale trade.

Mr. E. Devereaux, wholesale salesman for the Smith & Nixon house in Cincinnati, was in the city.

Mr. Chas. H. MacDonald goes to St. Louis, Mo., on Monday, and afterward to Detroit, Mich., in the interest, of course, of his concern, the Pease Piano Company.

Mr. P. J. Gildemeester, of New York, is expected in Chicago next week.

Mr. E. S. Conway is at the present writing sole monarch of the W. W. Kimball Company's immense business, Mr. Kimball being South and Mr. Cone in California.

Mr. E. F. Greenwood, the manager of the Detroit branch of the W. W. Kimball Company's house in Detroit, and who has in addition charge of a portion of the State of Michigan, is a visitor.

Mr. Albert T. Strauch, of Messrs. Strauch Brothers, of New York, is in Chicago on business and says he is finding considerable.

AN experienced piano and organ salesman for outside and ware-room work, who can furnish the best of references as to ability and character, can hear of an opening by addressing Wareroom, THE MUSICAL COURIER, New York.

WANTED.—A PIANO CASE SALESMAN—One who knows the trade thoroughly and has had experience in this line. None other need apply. Address, with full particulars, Case Maker, care THE MUSICAL COURIER, New York.

The Latest Star.

NEWBY & EVANS'



New Style I4 Piano,

With Automatic Music Desk.

Patented December 18, 1894.

Dealers in territory where we are not represented are respectfully invited to write for our latest illustrated catalogue.

NEWBY & EVANS,

Factory, East 136th St. and Southern Boulevard, NEW YORK, N. Y.

\$100

RETAIL.

WAREROOMS:

1199 Broadway, New York.

Self-Playing Piano
ATTACHMENT

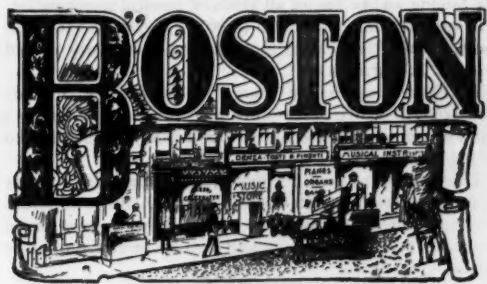
FITTED TO

ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.





BOSTON, Mass., March 9, 1896.

TOWN meetings in all the villages, towns and cities of Massachusetts have kept people at home this week, judging by the small list of people in town. Business is quiet and news scarce.

Merrill Piano Company.

Although the weather has been most unfavorable for the past week it has not interfered with business at the Merrill piano rooms. Every day brought some trade to 118 Beylston street, and on Thursday three pianos were sold from the floor at retail, besides several orders being booked from dealers. With all Mr. Merrill's success he still wears the same size hat that he did years ago, and one knows where to find him at all times. The trade as well as the retail customers seem to enjoy doing business with this firm, and the Merrill Piano Rooms seem to be the headquarters for the different dealers, and the city competitors all get around frequently to give Mr. Merrill a hearty hand-shake and wish him continued success.

The Merrill grand piano will be ready for the market in a few weeks, and if it is as fine as the upright its success is assured.

Ivers & Pond.

The annual meeting of Ivers & Pond Piano Company, which is set for the first Monday in February, was adjourned from time to time and took place March 5. No change of any kind either in the officers of the company or in the future management of the business was made.

Mason & Hamlin Company.

The recent accidents to plate glass windows on Boylston street calls attention to the fact that the window at Mason & Hamlin's warerooms contains the largest piece of plate glass in Boston.

The popularity of Opera Stories can be readily understood. It is dainty and attractive in appearance and the condensed story of the opera is just what everyone wants to read. The first edition of 10,000 is nearly all sold.

Mr. E. H. Leavitt and Mr. Charles H. Tisdale, two of the leading piano teachers of Providence, purchased last week two of Mason & Hamlin's baby grands.

Mason & Hamlin's gross business was 25 per cent. greater for the month of February than the corresponding month of 1894.

Mr. Edward Baxter Perry gave a recital the 5th at Wesleyan Hall for the benefit of the Boston Training School and a noon recital at the New England Conservatory the 6th, using the Mason & Hamlin patented grand on both occasions. Mr. Perry's dates for the balance of March are as follows: 18, Meriden, Conn.; 19, Danbury, Conn.; 20, Brooklyn, N. Y., matinee and evening concert; 21, Sing Sing, N. Y.; 23, Lawrenceville, N. J.; 25, Princeton, N. J.; 27, Philadelphia, Pa.

New England Piano Company.

The New England Piano Company's factories are among the largest and most complete in the world. The main building fronts on three streets, and the total amount of floorspace in the buildings is over 6 acres. The factories are fitted with all the latest improvements in the way of fire alarms, sprinkler systems, tanks, automatic alarms, with six artesian wells under the building and two steam fire pumps. The heating apparatus is a remarkable feature by which this immense factory is kept at an even temperature throughout the winter, the air being not only warm but dry. In the basement the skeletons are made and cases veneered.

The next floor contains factory and warerooms, where several hundred pianos can be shown at one time.

Second Floor—Tuning and carving rooms, and on this floor are also located the draughting rooms.

Third Floor—Finishing of grand pianos, manufacture and fitting of sounding boards and string winding.

Fourth Floor—Upright regulating and finishing.

Fifth Floor—Flowing and varnish rooms for trimmings, &c.

Sixth Floor—Rubbing, setting up and main varnish room.

A complete record is kept of each and every instrument while in process of construction, showing the date of completion of each part and by whom done. This is a very cursory glance at this institution—it must be seen to be appreciated.

Briggs Piano Company.

In a letter received from Hamlin E. Cogswell, director of the Normal College of Music, Mansfield, Pa., he says: "The four pianos purchased of you three years ago and used from 10 to 14 hours a day are in splendid shape, and except for actual wear are in as good condition as when put in. You are certainly to be congratulated upon making so fine an instrument, and I agree with all that has been said in THE MUSICAL COURIER about the Briggs piano."

Emerson Piano Company.

Mr. P. H. Powers hopes to leave on Monday for Pass Christian, Miss.

Gildemeester & Kroeger.

Among the sales of Gildemeester & Kroeger pianos made this week by Chandler W. Smith was a grand to Sumner Coolidge and a mahogany grand to Mrs. C. M. Carter, contralto of the Union Church. Mr. Smith says that business is good.

Vose & Sons Piano Company.

Business at the Vose warerooms on Tremont street must have been good this week judging by the many vacant spaces where pianos stood last Saturday. Mr. Guilford was overheard begging Mr. Vose for more pianos and complaining (?) that he could not keep certain styles in stock 24 hours, they sold so fast. They have had many letters of congratulation and compliment upon their new catalogue. They say business this week shows an improvement over that of a month past.

C. F. Hanson & Co.

C. F. Hanson & Co. have in their wareroom a square piano recently taken in exchange in a Sohmer piano sale. The case is of solid rosewood most elaborately carved by hand—very beautiful. The piano, which is over 30 years old, was made by a New York firm that no longer exists.

A Smash at Miller's.

On Friday morning it was discovered that one of the large plate glass windows in the Henry F. Miller & Sons Company's warerooms had been broken. The force of the blow that would shatter so thick a piece of glass must have been great. There was a large hole at the bottom with cracks radiating in every direction. Nothing had been disturbed in the warerooms, and the why and wherefore are mysteries. This is the second or third window that has been broken on that block within a few weeks.

Mr. W. A. Harvey, who has had a severe attack of grip, has gone to Georgia, where his mother and sister are spending the month of March.

Mr. R. S. Howard was in town this week.

M. H. Andrews, of Bangor, Me., has been at the Adams House with his wife for the past two weeks. They came to enjoy the opera, and will leave the first of next week for New York. Thence they may go to Old Point Comfort.

—Now Davenport, Ia., is excited over a proposed piano factory. The matter was brought up before the local Business Men's Association one day last week, but as is usual in such cases no names were made public, hence one cannot guess as to the possibilities of the proposition.

—Through a typographical error we spoke several weeks ago of the Jeffries-Johnson Music Company as being located at Jacksonville, Fla., when the notice should have read Jacksonville, Ill., at which place they say they are doing a good business, with hopeful prospects for the next three months.

—James H. Van Auken, of Schenectady, N. Y., who for some time has conducted business as a music dealer, has leased his place of business to W. J. Curtis, piano dealer, and has exchanged his stock of goods with Mr. Curtis for real estate. Mr. Curtis will carry on business at both stores for a time, but will ultimately occupy the Smith street store alone.

ROTH & ENGELHARDT.

Utilizing the Plant.

WE find in the St. Johnsville, N. Y., *News*, of March 6, the following two items of interest:

NEITHER SOLD NOR FOR SALE.

THE INTERSTATE TELEPHONE COMPANY WILL NEVER BE CONTROLLED BY THE BELL.

The ridiculous stories afloat regarding the transfer of the controlling interest in the Interstate Telephone Company to the Bell Company, strange to say, have many believers, but lots of people will believe anything, jumping to conclusions as a rule, without exercising the least judgment. The Interstate Company will complete its lines precisely on the plans originally intended as far as giving first class cheap local service is concerned.

Roth & Engelhardt's purchase of a large block of stock is not regarded in St. Johnsville with any alarm, but the gullible wisecracks of Little Falls have played directly into the hands of the Bell representatives in that village, unwittingly of course, accepting as fact the baseless rumors circulated for the sole purpose of injuring the Interstate Company.

The latter company is deserving of the support and patronage of the people of each town its lines connect.

ELECTRIC LIGHTING CONTRACT MADE.

At a special meeting of the village board held Monday evening a contract was made with Roth & Engelhardt for lighting the streets of St. Johnsville for a period of five years. They are to furnish six arc and 75 incandescent lamps and keep them lighted from sunset to sunrise for \$1,500 a year. Extra street lights are to be furnished at \$1.25 per month for 100 candle incandescents and 40 cents per night for arc lights. The rate for private lighting has not been fixed.

This is a perpetual franchise granted to Roth & Engelhardt, and necessitates the erection of additions to the factory buildings, in which a new 150 horse power Corliss engine will also be put to run the dynamos which must be in position by August 1.

Roth & Engelhardt own the controlling interest in the Interstate Telephone Company in the towns of Little Falls, St. Johnsville, Fort Plain, East Creek and Palatine Bridge. They are thus utilizing their piano action plant for outside purposes without interfering with its legitimate functions, and the factory is running until 9 p. m. to fill orders.

OBITUARY.

Mark Mayer.

Mr. Mark Mayer died Friday morning, March 8, at his residence, No. 29 Clinton street, Brooklyn. He was widely known as the blind piano salesman, and had been in the employ of Mr. O. Wissner, of No. 298 Fulton street, since 1880. A widow and two children survive him.

Mr. Mayer was born in New York city, January 18, 1863. He was in the employ of a business firm at the age of nineteen years, and one night while sitting at his desk he inquired who had put the gas out. His companions thought he was joking, but he insisted that it was dark, and, reaching above his head to convince himself that darkness had not come on, he put his hand into the flame. Then, for the first time, his companions realized the tragic situation. Mr. Mayer, who had previously received an education in the public schools in New York, now took a course of study in the Institution for the Blind. He was married in 1888.

Mr. Mayer's illness began January 20, and he was taken to the Long Island Hospital and attended by Dr. White. Two operations for gall stones were performed on Mr. Mayer, one January 31 and the other February 7. The operations, although successful in themselves, proved too great a shock for his system. He was buried at Cypress Hills Cemetery, Sunday, March 10, at 3 o'clock.

Mr. Mayer's record as a salesman was marvelous. During the month of December, 1894, he is credited with having sold 105 pianos. The employees of Mr. Wissner paid a mark of respect to Mr. Mayer's memory by contributing for a huge floral piece to adorn his final resting place.

FOR SALE.—One of the most successful conservatories of music in the mid-West. Reasons for selling, ill-health. An excellent chance for a musician with a little money. Address L., THE MUSICAL COURIER, New York.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

STEINWAY HALL.

Chicago.

THE house of Lyon, Potter & Co., of Chicago, will occupy the Steinway Hall building on Van Buren street about the middle of April. Mr. E. A. Potter, of the house, who has been in Florida for a few weeks, arrived in this city Monday and will remain East for a few days. It was Mr. Potter who negotiated the lease of this magnificent Temple of Music; in fact, he had an option on the very ground on which this building has been erected before it was contemplated, and his negotiations for it have been in progress ever since ground was broken last October. It must be remembered that Mr. Potter is an authority on real estate in the city of Chicago, and

that he has a complete knowledge of the situation. There is no truth whatever to the report that Lyon, Potter & Co. will occupy the Averill Building, corner of Jackson street and Wabash avenue, for any branch of their business. Mr. Potter has several offers for the option he has on that building, but he is not prepared at present to accept any of them.

The Barrows Music Company.

THE Barrows Music Company was organized a little more than a year ago for the purpose of manufacturing small musical instruments. The capital stock was \$5,000 and the incorporation was for five years. Amended articles of association have been filed which were adopted at the adjourned annual meeting held last Friday. The purpose for which the company is organized now includes the manufacture and sale of musical instruments and

the buying and selling of all kinds of musical merchandise. The capital is increased from \$5,000 to \$50,000 and the company absorbs the general music business formerly carried on by J. F. Barrows.

At the meeting Friday George W. Bostwick, J. F. Barrows and E. L. Gregory were elected directors and two more directors will be chosen at an adjourned meeting to be held next Friday.

The business of the Barrows Music Company for the past year has shown very fine results. John F. Barrows is the leading spirit in the enterprise. Since he came here seven years ago he has to some extent revolutionized the music business.

—In the great fire at Toronto, Canada, on March 4 the stock of Gourlay, Winter & Leeming was damaged by smoke and water to an estimated extent of about 10 per cent. of its value.

—The firm of Heebner & Paul, of Pottsville, Pa., has dissolved partnership, and Mr. Paul will shortly start business on his own account.

List of Legitimate Piano Manufacturers in the United States.

(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

APOLLO PIANO CO.
MANUFACTURERS OF
FINE PIANOS
IN 5 AND 7 1/2 OCTAVES
ADDRESS FOR PRICES & CATALOGUE
APOLLO PIANO CO. BLOOMSBURY N.J.

BAUER PIANOS.

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Ave.,
Factory: 500, 502, 504 & 506 Clybourn Ave.,
CHICAGO.

BEHR BROS. & CO. PIANOS.

Warerooms and Factory, 292-298 11th Ave. and 550 West 29th St.,

NEW YORK.**THE BLASIUS PIANO CO.**

(INCORPORATED.)

CAPITAL, - - ONE MILLION DOLLARS.

WOODBURY, N. J.

BOARDMAN & GRAY—Manufactured by Boardman & Gray Piano Company, Albany, N. Y. (See advertisement.)

BRADBURY—Manufactured by Freeborn G. Smith, Brooklyn, N. Y. (See advertisement.)

BRAMBACH—Manufactured by Brambach Piano Company, Dolgeville, N. Y. (See occasional advertisement.)

BRIGGS—Manufactured by Briggs Piano Company, Boston. (See advertisement.)

A. B. CHASE—Manufactured by A. B. Chase Company, Norwalk, Ohio.

CHASE BROTHERS—Manufactured by Chase Brothers Piano Company, Muskegon, Mich. (See advertisement.)

CHICKERING—Manufactured by Chickering & Sons, Boston. (See advertisement.)

CONOVER—Manufactured by Conover Piano Company, Chicago. (See advertisement.)

"CROWN"—Manufactured by Geo. P. Bent, Chicago, Ill. (See advertisement.)

DECKER BROTHERS—Manufactured by Decker Brothers, New York.

EMERSON—Manufactured by Emerson Piano Company, Boston. (See advertisement.)

ESTEY—Manufactured by Estey Piano Company, New York.

J. & C. FISCHER—Manufactured by J. & C. Fischer, New York. (See advertisement.)

THE ELEGANT
Ernd
PIANOS & HARPS.
FACTORIES: SAGINAW, MICH.
NEW CATALOGUE JUST ISSUED.
ADDRESS **FRANK H. ERND.**

FOSTER PIANOS.

MANUFACTURED BY
FOSTER & CO.,
ROCHESTER, N. Y.

GILDEMEESTER & KROEGER—Manufactured by Gildemeester & Kroeger, New York. (See advertisement.)

GRAND AND UPRIGHT

HALLET & DAVIS—Manufactured by Hallet & Davis Piano Company, Boston, Mass. (See advertisement.)

HARDMAN & LA GRASSA—Manufactured by Hardman & La Grassa, New York. (See advertisement.)

HAZELTON BROTHERS—Manufactured by Hazelton Brothers, New York. (See advertisement.)

HENNING—Manufactured by Henning Piano Company, New York.

HIGH GRADE UPRIGHT PIANOS.

HOUSE & DAVIS PIANO CO.,

—PIANO MANUFACTURERS—
160, 162 & 164 W. VAN BUREN ST.,
CHICAGO, ILL.

IVERS & POND—Manufactured by Ivers & Pond Piano Company, Boston.

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List
on application.

JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS

KELLER BROTHERS—Manufactured by Keller Brothers & Blight Company, Bridgeport, Conn.

KIMBALL—Manufactured by W. W. Kimball Company, Chicago, Ill.

KNABE—Manufactured by Wm. Knabe & Co., Baltimore, Md.

KRANICH & BACH Grand, Square and Upright
... PIANOS ...

Received Highest Award at the United States Centennial Exhibition, 1876, and are admitted to be the most celebrated instruments of the Age. Guaranteed for five years. \$37 Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street,
Factory, from 238 to 245 E. 23d St., New York.

KURTZMAN—Manufactured by C. Kurtzman & Co., Buffalo, N. Y. (See advertisement.)

LINDEMAN—Manufactured by Lindeman Piano Company, New York.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., WATERLOO, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

LUDWIG & CO.—Manufactured by Ludwig & Co., New York. (See advertisement.)

MARSHALL & WENDELL,

1853. PIANOS. 1895.

Exquisite Tone! Durable Qualities!
ALBANY, N. Y.

MASON & HAMLIN—Manufactured by the Mason & Hamlin Company, Boston. (See advertisement.)

MCCAMMON—Manufactured by McCammon Piano Company, Oneonta, N. Y.

MEHLIN—Manufactured by Paul G. Mehlin & Sons, New York. (See advertisement.)

MERRILL—Manufactured by Merrill Piano Company, Boston. (See advertisement.)

NEEDHAM—Manufactured by Needham Piano and Organ Company, New York. (See advertisement.)

NEWBY & EVANS—Manufactured by Newby & Evans, New York. (See occasional advertisement.)

NEW ENGLAND—Manufactured by New England Piano Company, Boston. (See advertisement.)

WE MANUFACTURE THE

POOLE & STUART PIANOS.

Dealers will find them just what they want.

5 Appleton St., BOSTON, MASS.

THE RUSSELL PIANO CO.

Succeeding Stark & Strack Piano Co.,

171 & 173 S. Canal Street,
CHICAGO, ILL.

ADAM SCHAAF, MANUFACTURER OF PIANOS.

Factory: 398 & 400 West Monroe Street.

OFFICE AND SALESROOM:

276 WEST MADISON ST. CHICAGO, ILL.

Schaff Bros. Co.
PIANOS.

Nos. 126 to 130 N. Union St., Chicago, Ill.

SCHAEFFER—Manufactured by Schaeffer Piano Company, Chicago.

SCHIMMEL & NELSON—Manufactured by Schimmel & Nelson Piano Company, Faribault, Minn. (See advertisement.)

SHAW—Manufactured by Shaw Piano Company, Erie, Pa.

SHONINGER—Manufactured by B. Shoninger Company, New Haven, Conn.

The SINGER.

THE BEST PIANO TO HANDLE.

—MADE BY—

THE SINGER PIANO CO.,
235 Wabash Avenue, CHICAGO, ILL.

SMITH & BARNES PIANO CO.,
MANUFACTURERS OF

UPRIGHT PIANOS.

FACTORY:
471 CLYBOURN AVENUE, CHICAGO.
SEND FOR OUR NEW CATALOGUE

SMITH & NIXON—Manufactured by Smith & Nixon, Chicago.

SOHMER—Manufactured by Sohmer & Co., New York. (See advertisement.)

STARR—Manufactured by Starr Piano Company, Richmond, Ind. (See advertisement.)

STECK—Manufactured by Geo. Steck & Co., New York. (See advertisement.)

THE CELEBRATED

STEGE PIANOS

Containing the Techniphone Attachment.

STEGE & CO.,

Factories at Columbia Heights.

OFFICE AND WAREHOUSES:
Cor. Jackson St. and Wabash Ave., Chicago, Ill.

All mail should be sent to the office.
Send for Catalogue.

STEINWAY—Manufactured by Steinway & Sons, New York, London and Hamburg. (See advertisement.)

STERLING—Manufactured by the Sterling Company, Derby, Conn. (See advertisement.)

STRICH & ZEIDLER—Manufactured by Strich & Zeidler, New York. (See advertisement.)

STUYVESANT—Manufactured by Stuyvesant Piano Company, New York.

VOSE—Manufactured by Vose & Sons Piano Company, Boston.

WEBER—Manufactured by Weber Piano Company, New York. (See advertisement.)

WEBSTER—Manufactured by Webster Piano Company, New York. (See advertisement.)

WEGMAN—Manufactured by Wegman Piano Company, Auburn, N. Y. (See advertisement.)

WESER BROTHERS—Manufactured by Weser Brothers, New York. (See advertisement.)

WHELOCK—Manufactured by Wm. E. Wheelock & Co., New York.

WISSNER—Manufactured by Otto Wissner, Brooklyn, N. Y. (See advertisement.)



STYLE 45.

Chicago

Cottage

Organ

Co.



One of the Best Selling Organs in the market to-day.

Observe Canopy Top; Panel Work; Open Work; Desk and general characteristics.

Everybody knows the address of the Chicago Cottage Organ Co.

PATENT No. 75,979.

The Imperial Patent Office, on the grounds stated in the accompanying description and drawing, has granted a patent to

PAUL STARK OF MARKNEUKIRCHEN I. S., GERMANY.

The object of the Patent is: A machine for the simultaneous covering of several wires.

Date of patent, September 17, 1893.

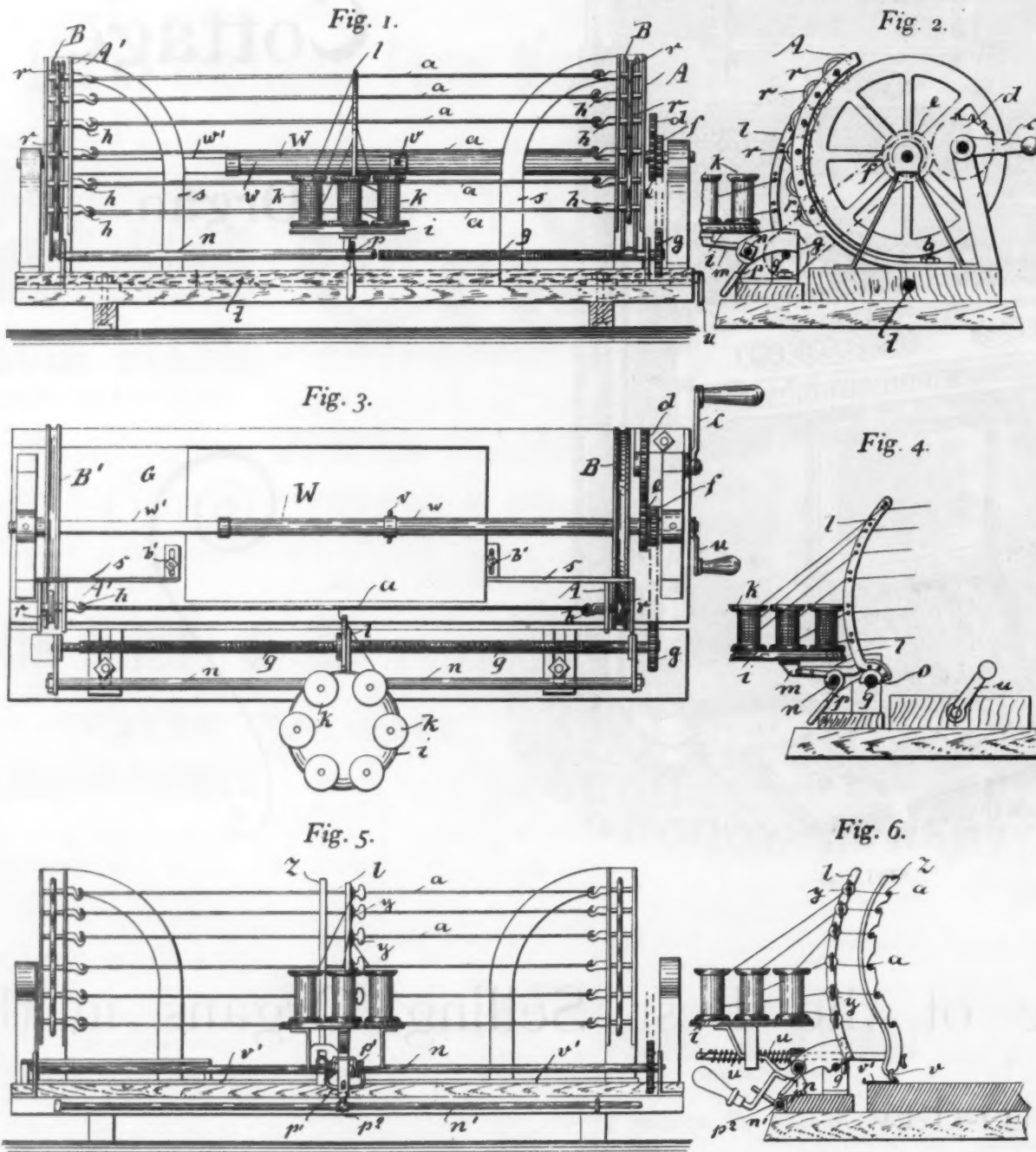
THE IMPERIAL PATENT OFFICE,

Attested by FRANK,
Chief of Bureau.

Berlin, July 5, 1894.

PAUL STARK IN MARKNEUKIRCHEN I. S.

Maschine zum gleichzeitigen Umspinnen mehrerer Saiten.



Zu der Patentschrift

N^o 75979.

PHOTOG. DRUCK DER REICHSDRUCKEREI.

PAUL STARK OF MARKNEUKIRCHEN I. S.

PATENT FOR THE SIMULTANEOUS COVERING OF SEVERAL WIRES.

The object of the invention in question is a machine through whose aid a desired number of wires may be covered.

In the drawing it is shown:

Fig. 1. The front view of the machine.

Fig. 2. The side view.

Fig. 3. The ground plan.

Fig. 4. Side view of the wire conductor.

The stretching of the wires *a* to be covered is effected between two evenly formed supports, *a*, of holders, *A* and *A'*, of which the former is immovable and the other movable. The holders *A* and *A'* consist of a circular shaped fork, between the prongs of which are movable rollers, *r*; the axis of these have at the end hooks, *h*, to fasten the wire.

The working of the rollers and with them the wires which are to be overstrung is effected by plates, *B*, with gutters by friction, which by displacing the holders by means of the screws *b*, Fig. 2, and *b'*, Fig. 3, can be increased or diminished at will. The start of the machine

comes from the crank *c* by means of cog wheels, *d* and *e*, while the chain wheels *f* and *g* start the conductor of the threads.

The latter is represented in different views and consists of a plate, *i*, on which rest the wire coils, *k*, which tally in number with the number of the rollers. With the plate is connected the thread conductor *l*, which is provided with a number of fine holes, through a lever, *m*. The latter is movable. Below the thread conductor on the lever is a half nut, *o*, Fig. 4, which with the aid of the spring *p* is depressing the screw peg *q* and causing a movement of the plate with the bow *l*.

The diameter of the chain wheels is in keeping with the proportions of the desired velocity of the turning wires and the thread conductor.

When the wires are covered, the action of the machinery can be reversed to release them.

The machine can also be used for other purposes, besides the covering of wires.

In Figs. 5 and 6 a modification of the thread conductor is to be seen. It is here provided with screws, *g*, instead of holes. This

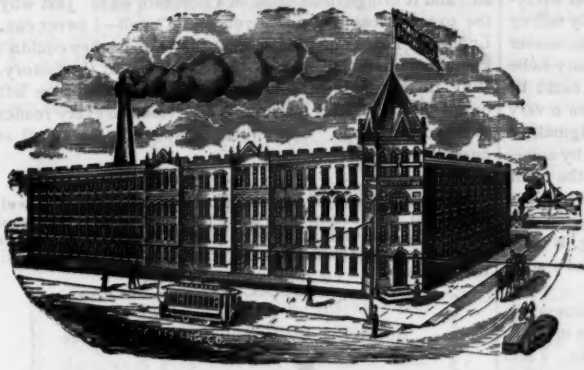
is for the purpose of leading the covering thread. The ground plate, consist of a soft and elastic mass, like leather, rubber, &c., so that the wire can be held fast and be covered tightly.

There is also a difference in the side motion of the thread conductor and plate, as a second rod, *n'*, is added on which the claw *p'* of the spring *p'* trails.

Furthermore, there is united a wire holder with the thread conductor and bobbin holder, which supports the wires to allow the thread to cover them evenly. At the lower end is a hook, *v*, which leads to the turned over border of a gutter, *v'*, against which it is pressed by a spring, *s*.

Patent claim:

A machine for the purpose of covering simultaneously several wires, the wires to be covered, running parallel between movable holders, *h*, which carry out a movement while the bobbin holder with the thread to be used in covering moves along the stretched wires *i*, *k*, *l*, *m*.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
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Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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LIVE WORKING AGENTS WANTED.
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262 and 264 Wabash Avenue, CHICAGO, ILL.

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THE NEW
SCALE

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Pianos

Factories
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C. BECHSTEIN



GRAND
AND
UPRIGHT
PIANOS.



By Special Appointment to

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Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

Largest Factories in Europe.

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THE VOCALION ORGAN.

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this charming instrument as now manufactured at WORCESTER, MASS.

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Lyon, Potter & Co., 174 Wabash Ave.

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Mehlin Pianos

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BEST SELLING
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Strictly of the Highest Class and
just what you want for a LEADER.

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Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our instruments and therefore we
challenge the world that ours will excel any other.

AUBURN, N. Y.



JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

FACTORY: Southern Boulevard, East 13th, East 14th Streets
and Trinity Avenue.

WAREHOUSES AND OFFICE: 113 East 14th Street.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LXXII.

IN order to make this department as useful as possible, and to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

PHILADELPHIA, PA., February 11, 1895.

Mr. Charles Austin Bates:

DEAR SIR—I read your weekly criticisms of piano ads. with much interest and relish, and I desire to compliment you on your success in criticising impartially as well as freely. I beg to inclose a little pamphlet which our house issued about two years since and shall be pleased to note your opinion of the value of the same. It is rather late to submit it, but it came before my notice this P. M., and I should like to know whether advertising of this character is usually profitable? Awaiting your opinion,

I am, yours respectfully,

R. F. LEHMAN,

With C. J. Heppe & Son.

I should think that the book mentioned had about one chance in a hundred of being profitable. It happens to be exactly the sort of thing that I consider utterly worthless. It is entitled "A-B-C of Piano Buying," which is a good title if the matter were only right. The trouble is that solid sense has been sacrificed for the sake of supposed novelty. The book consists of twenty-six verses, each beginning with one letter of the alphabet. For instance, the first is:

A for Æolian, the Alpha to-day
Of all that is new in a musical way;
Unfolding the fruits of the old masters' minds,
As well as the choicest of these modern times.

Now I would like to know if anybody under the shining sun could tell from that verse anything about what sort of a machine the Æolian is, or if it is a machine at all. I cannot, by the wildest stretch of imagination, conceive it possible that such stuff would sell goods. I have not read all of the verses in this booklet. I do not believe anybody else has ever read all of them except the author and the proof reader. I do not believe anybody would read them who did not have to. It tells practically nothing about the real business. The descriptions and talks about different pianos are butchered to make them rhyme, and the result is such horrible examples as the following:

W ushers a friend tried and true,
Wheelock needs no introduction to you;
Its superior merits are everywhere known
As well as its wonderful and pathetic tone.

Now, if I had a piano around the house that had a pathetic tone I would get an axe and make kindling wood of it. A piano with a pathetic tone would be likely to weep more or less also. The tears would get on the strings and rust them and spoil the piano.

What nonsense such a description is! The sooner everybody learns that advertising is purely and simply telling people the real facts about goods and business, the sooner all advertising will begin to pay. It is not necessary to be smart or cute or original. I doubt if anybody could be original if they tried. About the time one evolves a very brilliant idea, which he believes to be entirely original, he bumps his head against the same thing written by somebody else a hundred years ago, more or less. In the name of good advertising, let us stop trying to be cute. Let us talk business from start to finish. Let us have an A B C of advertising which will say A is for Advertising, B is for Business and C is for Commonsense, and then let's stop. That's enough of the alphabet.

I think that a booklet about a retail piano business can be made to pay. I am not sure that it cannot be made to pay better than anything else that a dealer can do. I feel perfectly sure that a good, commonsense booklet, telling plain facts in an interesting, convincing way, will do much to supplement newspaper advertising and make it profitable. Such a book ought to be well printed and carefully written, but there need be no effort at smartness in it.

The S. D. Lauter Company, of Newark, N. J., some time ago printed a booklet advertising the Symphony and their business in general, which is just about the kind of book I approve of. I have some copies of it, which I will be glad to send to anyone who cares to ask for them.

I trust that my criticism of the Heppe book will not lead Mr. Lehman to change his views as to my impartiality. I have found it necessary to say so many good things about the Heppe advertising that I am certainly justified in saying just what I think about this booklet. It happens to represent just the particular kind of advertising that has always been my bête noir.

This is a good ad., well displayed. It is full of good nature, which is one of the best of all things to put into an

ONE PIANO Eleven Men Three Missionaries Three Languages

A Mason & Hamlin piano has arrived in Persia in fine condition after a voyage of thirteen months. A letter to the house in Boston states that "it took three missionaries, eleven men and three languages to get the piano upstairs."—THE MUSICAL COURIER.

That's how they do it in Persia.

Here in Savannah two of our giant piano movers will pick up a Mason & Hamlin piano, unaided by missionaries and without any "language" to speak of, and put it into your parlor so easily you can't see how it's done.

And we furnish the Mason & Hamlin piano, too. Ten superb styles now in our warehouses, on which Special Reduced Rates are offered—Less than they can be bought right at factory.

WE MEAN IT.

LUDDEN & BATES.

ad., and it brings in its point in a first rate way. Just why the exact prices are not given I can't tell—I never can. Ludden & Bates must know what they are, or they couldn't know them to be lower than they would be at the factory. Why, in the name of common sense, should they be left out of the ad.? That question is addressed to every reader of this department. Can anyone answer it? Speak all at once, if you like.

Here is a good, straightforward ad., which is very well displayed and contains a local testimonial of undoubted value. A testimonial of this kind is worth more to the local advertiser than a dozen from the most eminent musical artists:

Notice that the point we emphasize in the

A. [Cut.]
B. TRADE MARK.
C.
HASE
PIANO

is durability. You can judge the quality; we simply guarantee the continuity of that pleasing quality.

Read the following testimonial to their durability:

We have now nine of your pianos in the practice rooms in the Ohio Wesleyan Conservatory of Music, Delaware, Ohio. It is not saying too much to assert that there is not a harder place for a piano than the practice room of a music school. Six of these pianos have been in use for seven years, nine hours daily during the school year. There has not been a cent expended on them, except for simple tuning, since they were put in. Their peculiar sympathetic quality of tone and action make them the favorites of the whole school.
PROF. S. H. BLAKESLEE,
Principal of the Ohio Wesleyan Conservatory of Music.

WE GUARANTEE THEM AS REPRESENTED IN EVERY RESPECT.

Hockett Bros., Puntenney Co.,

160-164 West Fourth Street,

CINCINNATI, OHIO.

51 North High Street, COLUMBUS, OHIO.

The Mandolin.

FORMERLY all the mandolins used in this country were imported from Germany and Italy; now nearly all that are used here—and a great many are used—are made in this country. In the past year and a half or two years the mandolin has become very popular, and its popularity shows no signs of diminishing.

The demand for mandolins comes from all over the country, and it is so great that wholesale dealers in musical instruments are not always able to keep up with it promptly. It is said that we make in this country mandolins better than the imported, and the same is said of American guitars. Guitars made in this country are now used throughout the land, and they are also exported to all Spanish-American countries.—Philadelphia Press.

CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier
are found only in the "CROWN" Pianos.

THE MOST BEAUTIFUL AND WONDERFUL
EFFECTS CAN BE PRODUCED WITH
THIS ATTACHMENT.

IT IS MOST HIGHLY INDORSED BY THE
BEST MUSICIANS WHO HAVE
HEARD AND TRIED IT.

Call for Catalogue.

Agents Wanted in all Unoccupied Territory.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT, 323 to 333 SO. CANAL STREET,
CHICAGO.

Very Bad Piano Man.

THE sheriff of Floyd County, Iowa, has issued a postal card, to which is attached a photograph of a man who bears upon his heart the number 2,892, and who has been known as A. F. Transo. This is what the postal says:

\$50.00 REWARD!**UNDER INDICTMENT FOR LARCENY AND EMBEZZLEMENT.**

A. F. TRANSO, a sewing machine and organ salesman and expert. Description: Height 5 ft. 11 in., weight 145 lbs., hair dark, eyes gray with wild expression, nose sharp, face slim, age 35 years, scar on right wrist. Was released from Anamosa penitentiary Feb. 8th on writ of habeas corpus; is a smooth crook, may let beard grow now. Will promptly pay the above reward for his arrest. Wire

W. A. FAIRBANKS,
Sheriff Floyd County.
Charles City, Iowa, Feb. 12, '95.

A Chicago manufacturer in calling attention to the matter writes: "This party was sentenced to the penitentiary for embezzlement. There are still indictments pending against him in Charles City for the same crime. His friends

managed in some manner to have a writ of habeas corpus issued by Judge W. P. Wolf, of Marion, Ia., and upon the hearing of the case Transo was discharged, without allowing the court that sentenced him or the attorneys any opportunity to appear. One of the papers published in Charles City comments upon the matter and says that justice seems to have run mad on puerile technicalities in Iowa, and states that the affair is thoroughly discreditable to Judge Wolf, and if the Legislature were in session would very likely lead to his impeachment."

Clever Mr. Clement.

HERE is the latest bit of advertising enterprise indulged in by that clever pusher of the Ann Arbor organs, Mr. Lew H. Clement, who long ago won for himself a recognized position among the younger generation of "hustling" venders of musical instruments as an original mind in the race for notoriety. It is published in the official Premium List of the 47th annual fair of the Washtenaw County Agricultural and Horticultural Society, which is to be held at Ann Arbor, Mich., during the last days of September next.

SPECIAL PREMIUMS.

The Ann Arbor Organ Company, general music dealers, of Ann Arbor, Mich., offer as a special premium to the school which, by 12 scholars under the age of 17 years, shows the most proficiency in singing. Each school competing shall sing three songs suitable for children in their school work, or of patriotic character.

The following points shall be considered in deciding the award: Good tone, clear enunciation, musical expression and unity in sing-

ing. The contest will be held on the Fair Grounds, Wednesday, at 10 A. M., September 25.

The premium to consist of one dozen song books for school use, entitled The Song Budget, music series combined, consisting of 240 pages; total value, \$6. Ann Arbor City schools not allowed to compete.

The principal object in offering this premium on the part of the Ann Arbor Organ Company is to awaken and stimulate an interest in the study of sight singing in district and village schools.

A Question of Authority.

ACCORDING to the Louisville, Ky., *Courier-Journal* of recent date there has been an internecine quarrel in the establishment there which sells the line of the W. W. Kimball Company. That paper says that E. N. Stinson and John Hoffman, who have both been connected with the concern, are about to bring suit against C. F. Buck, the local manager, on the ground of false imprisonment, or at least for false arrest.

It seems, according to Mr. Buck's version of the affair, that Stinson and Hoffman had been "talking about" him, and that he thereupon asked for their resignations, instead of receiving which he was more or less quietly informed that they would not leave—that they would not even quit the premises when ordered to do so.

No later reports have been received that would indicate just what Mr. Stinson and Mr. Hoffman said about Mr. Buck, and, as the latter gentleman finally appealed to the judge to dismiss the charge against the prisoners, it is likely that nothing more concerning the affair will reach the public.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;

686 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,

OFFICE, 457 WEST 45th STREET,

NEW YORK.

G. CHEVREL,

Designer and Maker of Artistic Marquetry.

GOLD MEDAL, PARIS EXPOSITION, 1889.

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PARIS, FRANCE.

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Factories: St. Johnsville, N. Y., on N. Y. C. RR.; Chicago Heights on East Ill. RR.

A. P. ROTH, formerly with A. Dege.

FRED. ENGELHARDT,

Formerly Foreman of Steinway & Sons' Action Department.



THE SCHWANDER PIANOFORTE ACTIONS

LEAD IN ALL COUNTRIES.

The most perfect Action of the present time.

HERRBURGER-SCHWANDER & SON,

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Sole Agents for United
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STAIB PIANO ACTIONS

STAIB PIANO ACTION MFG. CO.,

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NEW YORK.



FINEST TONE,
BEST WORK AND
MATERIAL.

PRICES MODERATE AND
TERMS REASONABLE.

PIANOS

60,000 MADE
AND IN USE.

EVERY INSTRUMENT
FULLY WARRANTED

ILLUSTRATED CATALOGUE FREE.

EMERSON PIANO CO.

116 Boylston St., Boston.

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IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

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IVORYTON, CONN.

GEORGE BOTHNER,

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GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

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(FORMERLY 144 ELIZABETH STREET.)

STRICH & ZEIDLER, • PIANOS. •
Factory and Warerooms, 511 & 513 E. 137th St., New York.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos 34 & 36 UNIVERSITY PLACE, NEW YORK.

NEARLY 60,000 SOLD!!



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316 to 322 West 43rd Street,

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No. 250 Wabash Avenue,

—CHICAGO.—



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MILLER ORGAN
IS THE
BEST
AND
Most Salable
ORGAN

AGENTS WANTED Where we are not represented. Catalogue, &c., free.

MILLER ORGAN CO.,
LEBANON, PA.

ISAAC I. COLE & SON
Manufacturers and Dealers in
VENEERS,

And Importers of
FANCY WOODS,
425 and 427 East Eighth St., East River,
NEW YORK.



NEW YORK: 95 FIFTH AVENUE. NEWARK, N. J.: 817 BROAD STREET. WASHINGTON, D. C.: 1225 PENNSYLVANIA AVENUE. CHICAGO, ILL.: 257 WABASH AVENUE. KANSAS CITY, MO.: 1000 WALNUT STREET.
Address all Communications to Principal Offices, 774 FULTON STREET, BROOKLYN, N. Y.

GOOD AGENTS WANTED IN UNOCCUPIED TERRITORY.

BUSINESS ESTABLISHED IN 1851.

The C. S. STONE
Piano Cases
ARE THE BEST.
ERVING, MASS.



Piano Legs,
LYRES and
PILASTERS,
IN A VARIETY OF
STYLES.

Orders from dealers promptly attended to.

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NEW YORK.

ROBT. M. WEBB, FELT CLOTH
and PUNCHINGS.
Maker of **PIANO HAMMERS.**

SOLE AGENCY FOR

Billion's French Hammer Felt.
28 UNION SQUARE, NEW YORK.

Piano Scales, Designs, Drawings
AND PATTERNS
on hand and made to order. Regulating and
Repairing done.

HASTINGS & SON,
Experts in Piano Construction (over 30 years'
experience),
39 W. 125th Street, NEW YORK.



THE
NEEDHAM
PIANO AND ORGAN COMPANY,
Manufacturers of High Grade

PIANOS AND ORGANS.

CHAS. H. PARSONS,
President.
E. A. COLE,
Secretary.



Correspondence
with the Trade
solicited.

Our Factory

is one of the largest and most completely
equipped in the world, and our facilities
are unsurpassed.

Our Instruments

can be obtained at retail of our es-
tablished agents only.

36 East 14th St., UNION SQUARE, New York City.

ESTD **BASS STRINGS** 1867
PIANO CARVING
SAWED & ENGRAVED PANELS
FRANCIS RAMACCIOTTI
162 & 164 WEST 27th ST. N.Y.

HAMMACHER, SCHLEMMER & CO.

209 BOWERY, NEW YORK

Piano and Organ

MATERIALS AND TOOLS.

CATALOGUES UPON APPLICATION.

THE SCHIMMEL & NELSON PIANO CO.

MANUFACTURERS OF
Strictly High Grade
PIANOS.
SEND FOR CATALOGUE.

FARIBAULT, MINN.

STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREHOUSES:

STECK HALL, 11 E. Fourteenth Street, New York.

ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

95,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

R. M. BENT'S

Patent Detachable Upright Pianos.

Factory, 767-769 Tenth Ave., NEW YORK.

Have you seen our
- NEW CATALOGUE? -

If not, send for it.

Farrand & Votey Organ Co.,

Branch Offices: 1945 Park Avenue, New York.
269 Dearborn Street, Chicago.
36 6th Street, Pittsburg, Pa.

Detroit, Mich.

Violins, 'Cellos, Violas, Strings and Musical Goods.
ZITHERS, TABLE HARPS,
Novelty: SIMPLEX BOW.
Musical Instrument Factory,
PAUL STARK, MARKNEUKIRCHEN,
Saxony, GERMANY.
Illustrated Catalogue on Demand.

JAMES & HOLMSTROM

A PIANO FOR THE
MUSICIAN,Owing to its
Wealth of Tone.Contains the most
perfect
Transposing
Keyboard
in the world.A PIANO FOR THE
DEALER,Owing to its
many telling
points.231 & 233
East 21st Street,
NEW YORK CITY.

DO NOT CONFUSE THE

LEHR SEVEN OCTAVE PIANO STYLE ORGAN

WITH OTHER MAKES IMITATING IT.

THE LEHR opened the way for Seven Octave Organs and is far ahead of the
procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. THE LEHR IS THE STANDARD.

Address for Prices and New Catalogue,

H. LEHR & CO., Easton, Pa.

Webster Piano Co.
MANUFACTORY
NEW YORK.

LYON, POTTER & CO., Western Agents,
174 and 176 Wabash Avenue, CHICAGO, ILL.
SHERMAN, CLAY & CO., Pacific Coast Agents,
SAN FRANCISCO, CAL.
BOLLMAN BROS. & CO., Southwestern Agents, ST. LOUIS, MO.
M. STEINERT & SONS CO., New England Agents,
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A
LARGE
FINE PIANO
AT A
MEDIUM
PRICE.

The
Manufacturers Piano Co.
Late
248
New
2581 260 Wabash Ave
Chicago.

BAUS PIANO CO.,

Manufacturers of Upright Pianos,

FACTORY: 402, 404, 406, 408 East 90th Street;
OFFICE AND WAREHOUSES: 113 East 14th Street,

NEW YORK.

The Best Piano in the World for the Money.

WRITE FOR CATALOGUE AND PRICES.

WE may be able to show you a thing or two about Organs if you will give us a chance by ordering a sample. Our Organs sell and satisfy.

THE ANN ARBOR ORGAN CO.,

High Grade Organ Makers,

ANN ARBOR, MICH, U. S. A.

C. REINWARTH, PIANOFORTE STRINGS,

386 and 388 Second Avenue,
Between 25d and 26d Sts., NEW YORK.

GORGEN & GRUBB (SUCCESSORS TO F. FRICKINGER
Established in 1837,
Manufacturers of PIANOFORTE ACTIONS,
Grand, Square and Upright. NASSAU, N. Y.



The James L. Haven Co.

MANUFACTURERS OF

PIANO STOOLS

SCARFS AND MUSIC CABINETS

CINCINNATI, O.



OUR BUSINESS—

PIANO CASES.

OUR ADDRESS—

PHELPS & LYDDON,

Cor. Allen and Main Sts., Rochester, N. Y.

ELIAS HOWE CO., 88 COURT ST., BOSTON, MASS.

Headquarters for Everything in

STRING MUSICAL INSTRUMENTS.

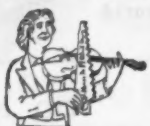
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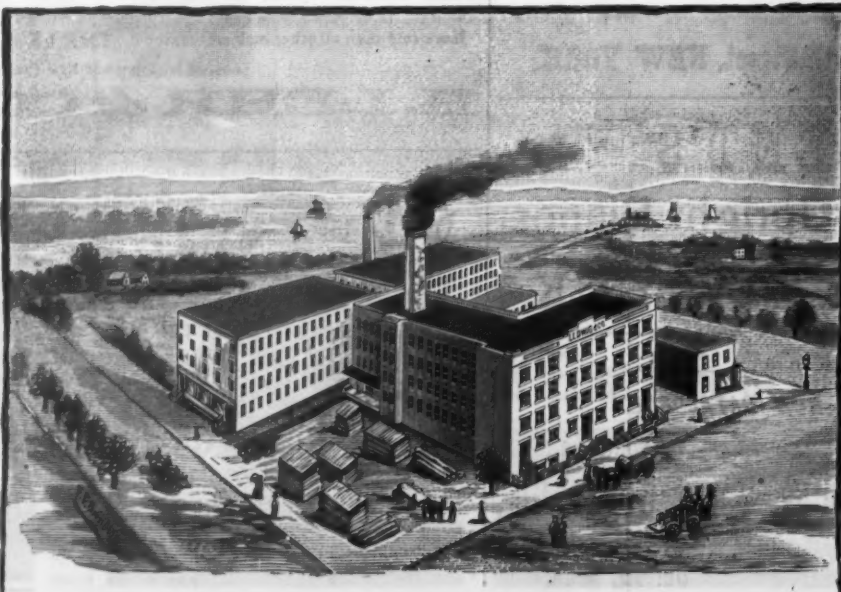
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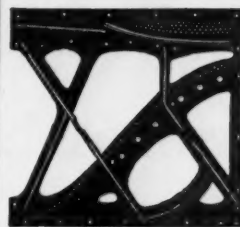


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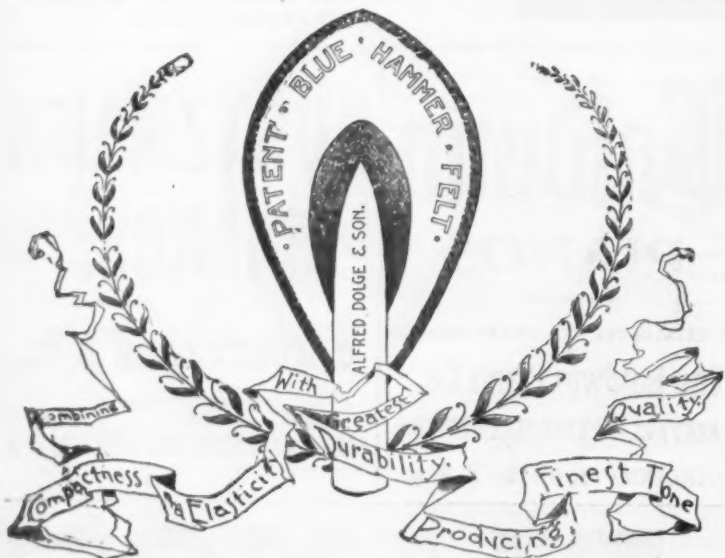
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